

# ★ PHOTOPLAY

June

15c

Special Issue

Win

50 gifts from the stars



June Allyson

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7 CLEVELAND RD  
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# Truly - you'll be lovelier with Solitair



**SKIN-SAFE SOLITAIR!** The only foundation-and-powder make-up with clinical evidence\*—certified by leading skin specialists from coast to coast—that it **DOES NOT CLOG PORES**, cause skin texture change or inflammation of hair follicle or other gland opening. No other liquid, powder, cream or cake "foundation" make-up offers such positive proof of safety for your skin.

\*biopsy-specimen

Gown by Cell Chapman. Jewels by Seaman-Schepps.

See the loveliest *you* that you've ever seen—the minute you use Solitair cake make-up. Gives your skin a petal-smooth appearance—so flatteringly natural that you look as if you'd been born with it! Solitair is entirely different—a special feather-weight formula. Clings longer. Outlasts powder. Hides little skin faults—yet never feels mask-like, never looks "made-up." Like finest face creams, Solitair contains Lanolin to protect against dryness. Truly—you'll be lovelier with this make-up that millions prefer. No better quality. Only \$1.00.

**Cake Make-Up**

## Solitair

**\* Fashion-Point Lipstick**

Seven new fashion-right shades



Contains Lanolin

Yes—the first and only lipstick with point actually shaped to curve of your lips. Applies color quicker, easier, more evenly. New, exciting "Dreamy Pink" shade—and six new reds. So creamy smooth—contains Lanolin—stays on so long. Exquisite case. \$1.00

\*Slanting cap with red enameled circle identifies the famous \*Fashion-Point and shows you exact color of lipstick inside. U. S. Pat. No. 2162581.





# Mum's the Word for Summer Charm!



**Don't take chances—  
start with Mum today!**

Safer for charm...  
Safer for skin...  
Safer for clothes...



*You'll love its  
delightful  
new floral odor—  
its creamy texture!*

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Guaranteed by  
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Make today YOUR Mumday and you'll use soft, dreamy-smooth Mum forever after. Millions trust their charm only to this dependable cream deodorant that contains no water to dry out or decrease its efficiency. Get large size Mum now!

*Mum stays smooth,  
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doesn't dry out!*



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City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

*Send for sample today!*



# Don't be Half-safe!



by  
**VALDA SHERMAN**

**At the first blush of womanhood** many mysterious changes take place in your body. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and causes an unpleasant odor on both your person and your clothes.

**There is nothing "wrong"** with you. It's just another sign you are now a woman, not a girl... so now you *must* keep yourself safe with a truly effective underarm deodorant.

**Two dangers**—Underarm odor is a real handicap at this romantic age, and the new cream deodorant Arrid is made especially to overcome this very difficulty. It kills this odor on contact in 2 seconds, then by antiseptic action prevents the formation of all odor for 48 hours and keeps you shower-bath fresh. It also stops perspiration and so protects against a second danger—perspiration stains. Since physical exertion, embarrassment and emotion can now cause apocrine glands to fairly gush perspiration, a dance, a date, an embarrassing remark may easily make you perspire and offend, or ruin a dress.

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**Intimate protection** is needed—so protect yourself with this snowy, stainless cream. Awarded American Laundering Institute Approval Seal—harmless to fabrics. Safe for skin—can be used right after shaving. Arrid, with the amazing new ingredient Creamogen, will not dry out.

**Your satisfaction guaranteed**, or your money back! If you are not completely convinced that Arrid is *in every way* the finest cream deodorant you've ever used, return the jar with unused portion to Carter Products, Inc., 53 Park Pl., N.Y.C., for refund of full purchase price.

**Don't be half-safe. Be Arrid-safe!** Use Arrid to be sure. Get Arrid now at your favorite drug counter—only 39¢ plus tax.

(Advertisement)

# PHOTOPLAY

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Cover: June Allyson, star of "The Stratton Story"

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**IT'S A SIN TO MISS "THE GREAT SINNER"!**

M-G-M presents a great drama with a great star in every role!  
**GREGORY PECK • AVA GARDNER • MELVYN DOUGLAS**  
**WALTER HUSTON • ETHEL BARRYMORE • FRANK MORGAN • AGNES MOOREHEAD**  
**"THE GREAT SINNER"**

Directed by ROBERT SIODMAK • Produced by GOTTFRIED REINHARDT  
Screen Play by Ladislav Fodor and Christopher Isherwood • Story by Ladislav Fodor and Rene Fuellep-Miller • An M-G-M Picture



# TONI TWINS prove magic of SOFT-WATER Shampooing

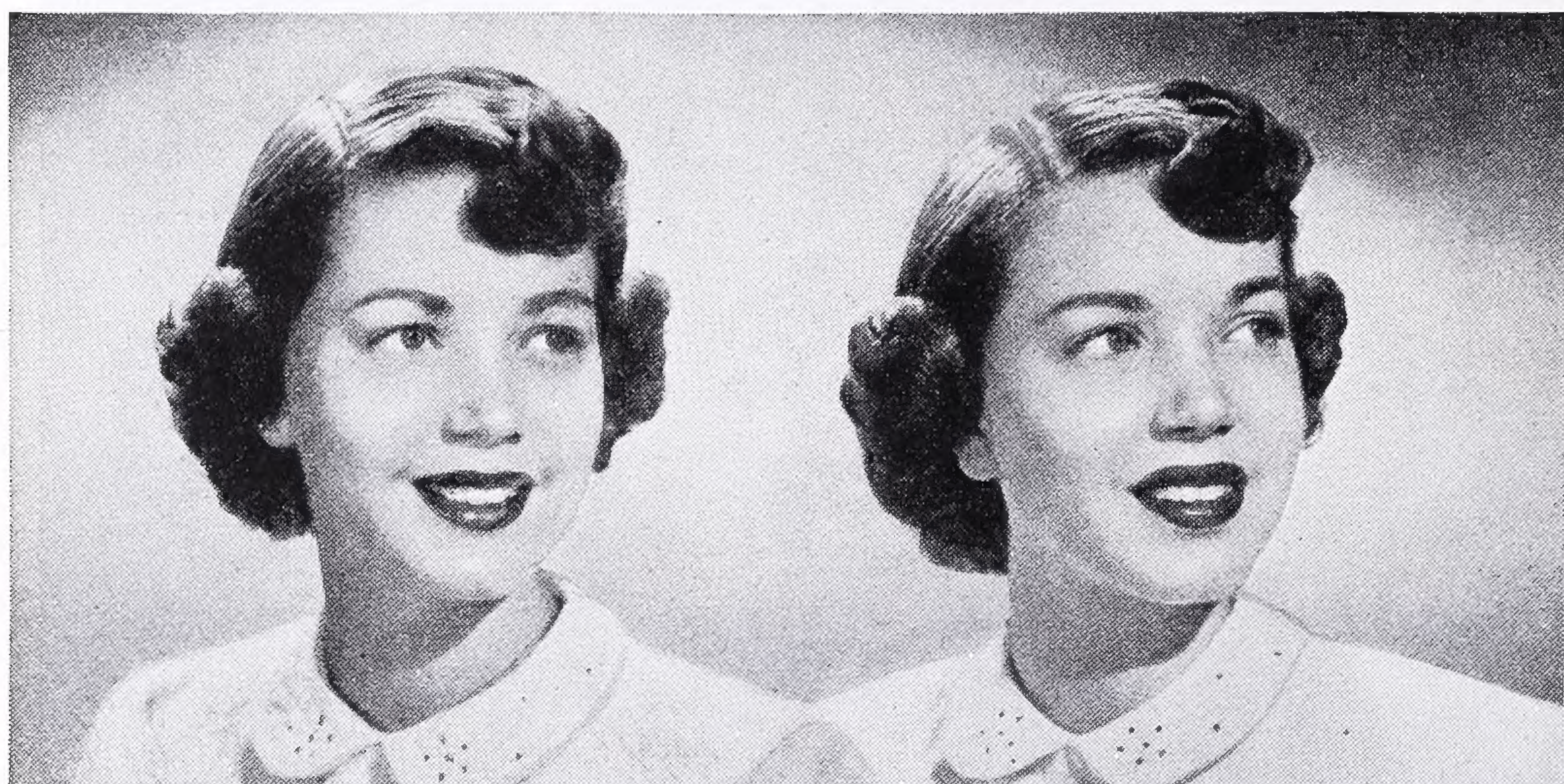


## LATHER . . . WAS KATHERINE'S PROBLEM.

"My shampoo simply would not lather right", complained Katherine Ring. "I'd rub and rub but still my hair never had much glint to it!" And no wonder! Katherine was using a soap shampoo, and soaps not only fail to lather as well in hard water—they actually leave a film on hair that dulls natural lustre! So your hair lacks highlights, looks drab and lifeless!

## BUT KATHLEENE GOT HEAPS OF IT!

"Look at all this lather", smiled her twin, Kathleene. "I discovered that Toni Creme Shampoo gives Soft-Water Shampooing even in *hard* water! I never saw such suds! Never saw my hair so shining clean before, either!" That's what Toni's Soft-Water Shampooing means. Even in hard water it means billows of rich, whipped-cream suds that leave your hair shimmering clean!



## NOW IT'S TONI CREME SHAMPOO FOR TWO!

Yes, it's Toni and only Toni for both the Ring twins from now on. Because Toni Creme Shampoo gives Soft-Water Shampooing in hard water! That creamy-thick lather rinses away dirt and dandruff instantly. Leaves your hair fragrantly clean, gloriously soft! And Toni Creme Shampoo helps your permanent to "take" better—look lovelier longer. Get a jar or tube of Toni Creme Shampoo today. See it work the magic of Soft-Water Shampooing on *your* hair!



*Enriched with Lanolin*

## WIN A PRESENT FROM A STAR



Janet Leigh's gift—a "Little Women" dress by Lanz, size 13



Spencer Tracy special: Rima automatic self-winding wrist watch



On display from Deborah Kerr—a Ronson table lighter set

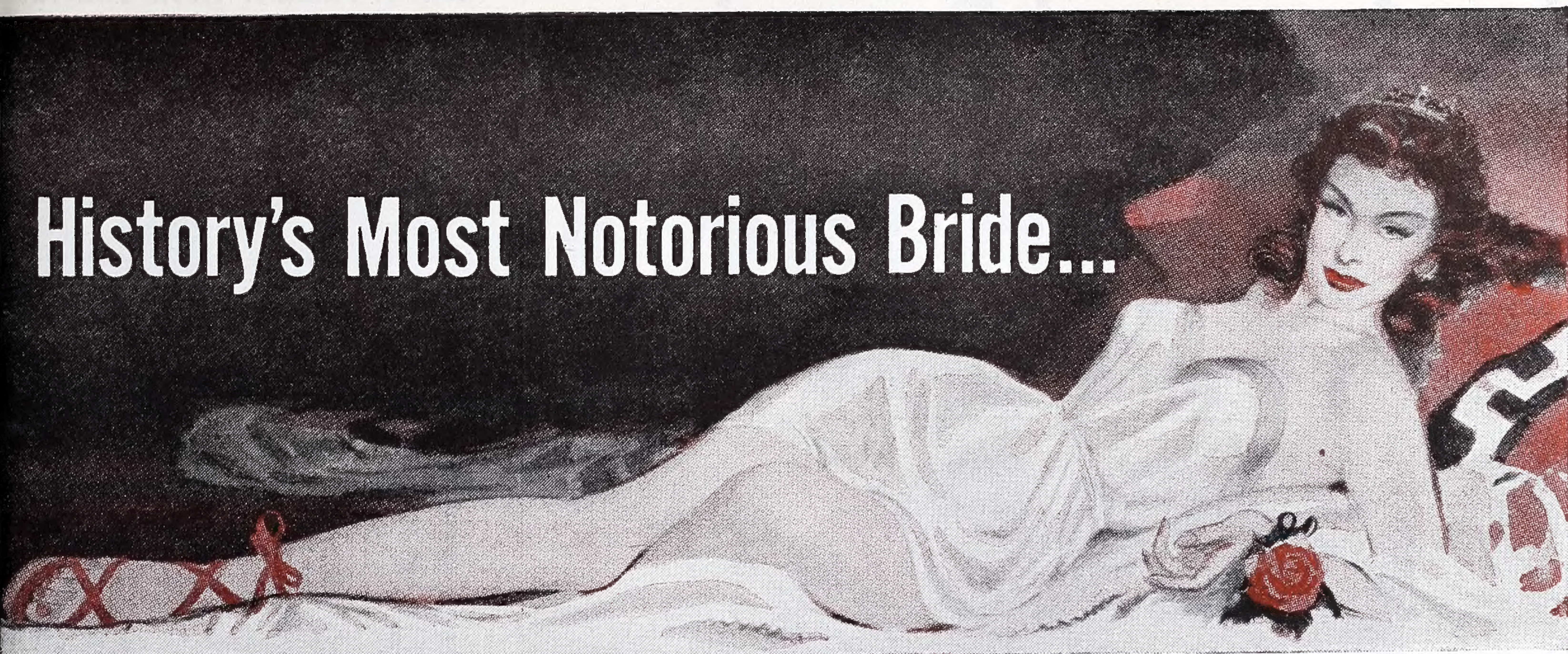


George Murphy's prize preference—a Ronson pencil lighter

For contest details see page 38.



History's Most Notorious Bride...



Not since the ever famous "Kitty" has Paramount brought you Paulette Goddard in a picture as spectacular as this adventure-filled story of the strangest bridal night in history.

# ***"Bride of Vengeance"***

A Paramount Picture Starring

Paulette

John

Macdonald

**Goddard · Lund · Carey**

**A Mitchell Leisen** production

with **Albert Dekker · John Sutton · Raymond Burr**

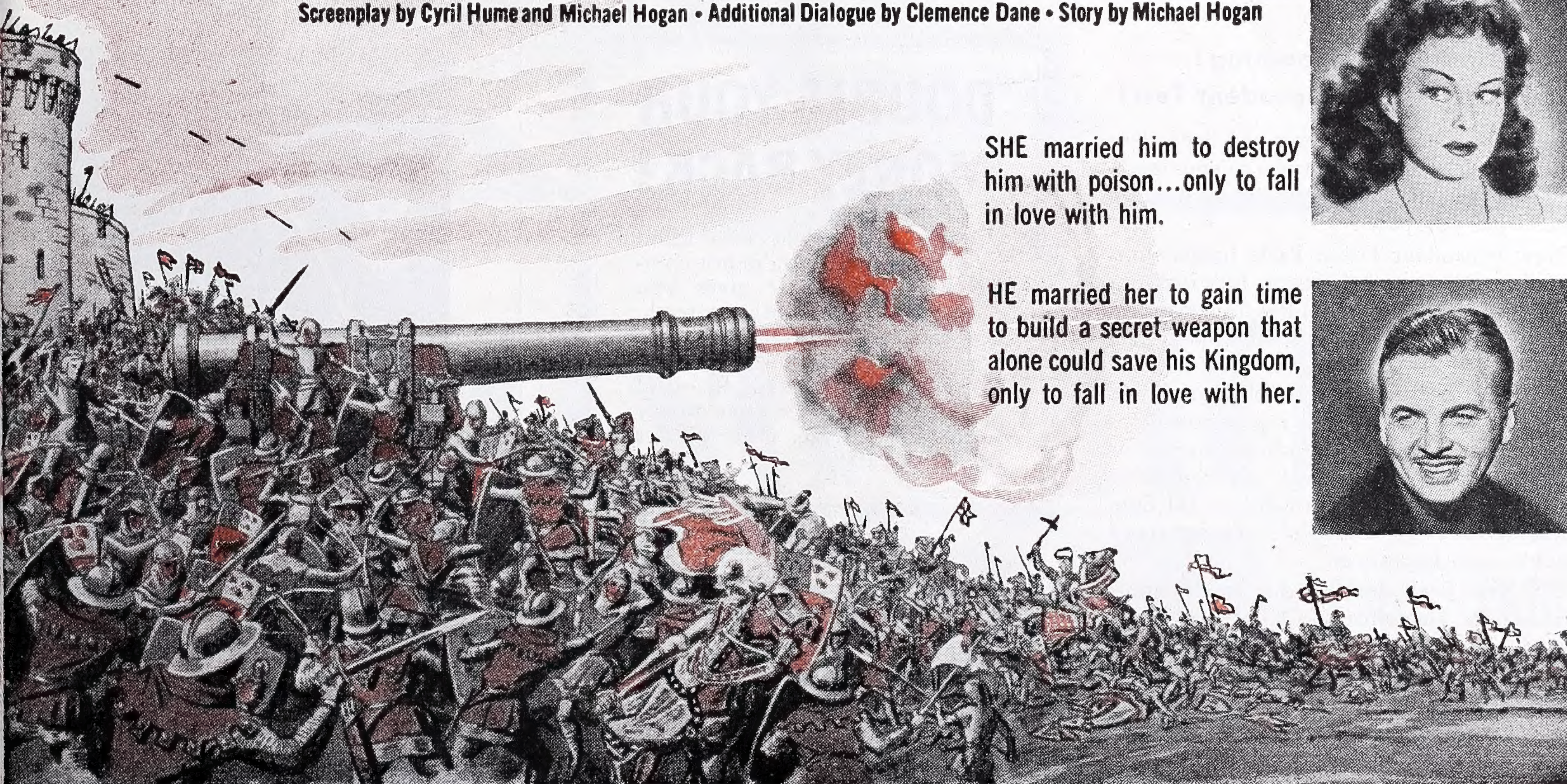
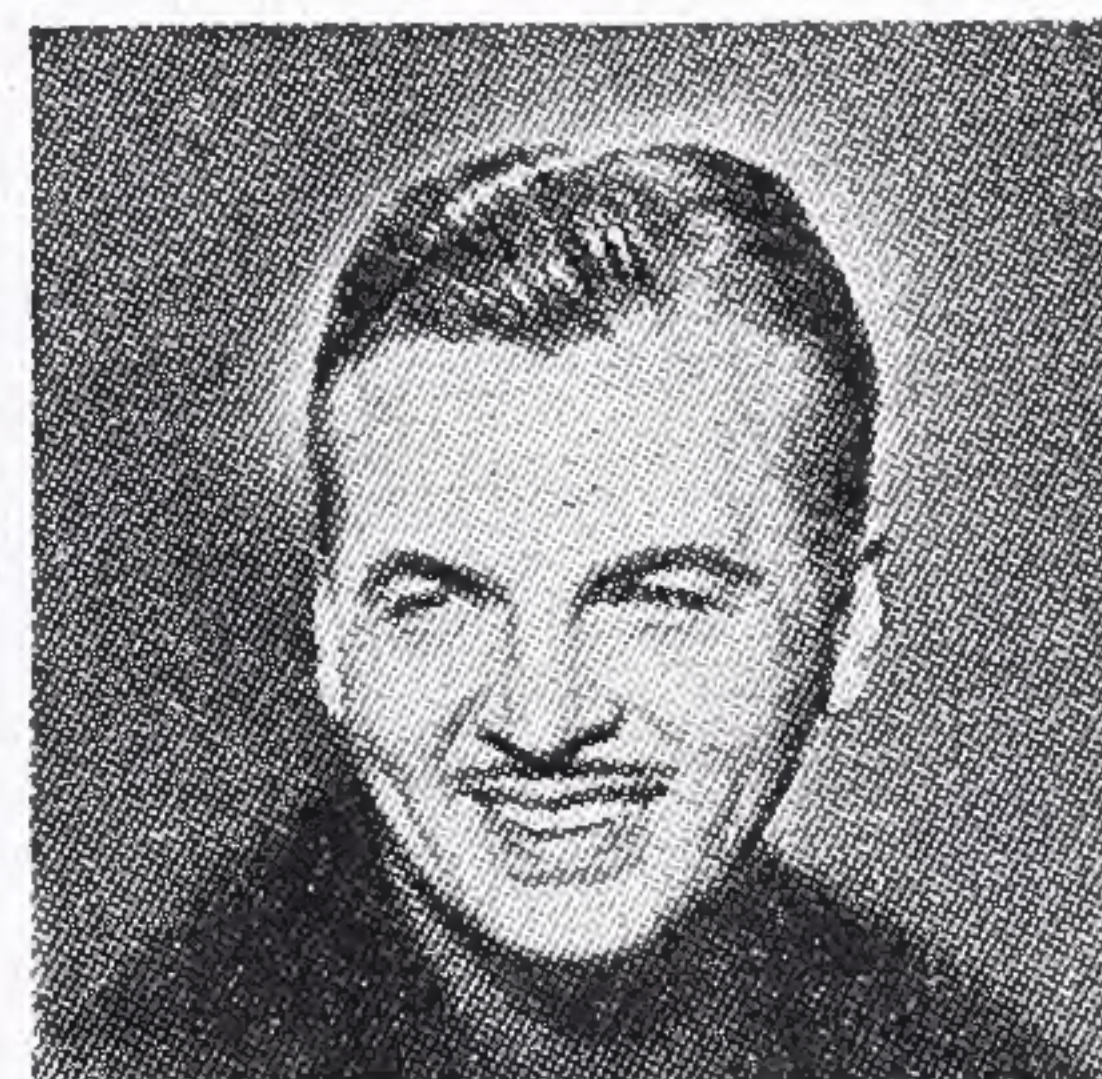
Produced by **Richard Maibaum** · Directed by **Mitchell Leisen**

Screenplay by Cyril Hume and Michael Hogan · Additional Dialogue by Clemence Dane · Story by Michael Hogan

SHE married him to destroy him with poison...only to fall in love with him.



HE married her to gain time to build a secret weapon that alone could save his Kingdom, only to fall in love with her.





# New Improved Pepsodent Sweeps FILM Away!

Have brighter teeth and cleaner breath in just 7 days  
or Double Your Money Back!



## WHY FILM MUST BE REMOVED

1. FILM collects stains that make teeth look dull
2. FILM harbors germs that breed bad breath
3. FILM glues acid to your teeth
4. FILM never lets up — it forms continually on everyone's teeth

### Now Faster Foaming!

#### Make this 7-Day Pepsodent Test!

In just one week, new improved Pepsodent will bring a thrilling brightness to your teeth, new freshness to your breath — or we'll return twice what you paid!

New Pepsodent Tooth Paste foams wonderfully — goes to work faster, fighting film and its harmful effects: (1) Pepsodent makes short work of discoloring stains that collect on film. (2) It routs film's "bad breath" germs that cause food particles to decay. (3) Pepsodent's film-removing action helps protect you from acid produced by germs that lurk in film. This acid, many dentists agree, is the *cause* of tooth decay. (4) Film forms continually. Remove it regularly and quickly with Pepsodent.

Try New Pepsodent on our double-your-money-back guarantee. No other tooth paste can duplicate Pepsodent's film-removing formula! No other tooth paste contains Irium — or Pepsodent's gentle polishing agent. *For the safety of your smile, use Pepsodent twice a day — see your dentist twice a year.*

## DOUBLE YOUR MONEY BACK!

Use New Pepsodent with Irium for just 7 days. If you're not completely convinced it gives you cleaner breath and brighter teeth, mail unused portion of tube to Pepsodent, Division Lever Bros. Co. Dept. G, Chicago, Ill. — and you'll receive double your money back, plus postage. Offer expires August 31, 1949.



Another fine product of  
Lever Brothers Company

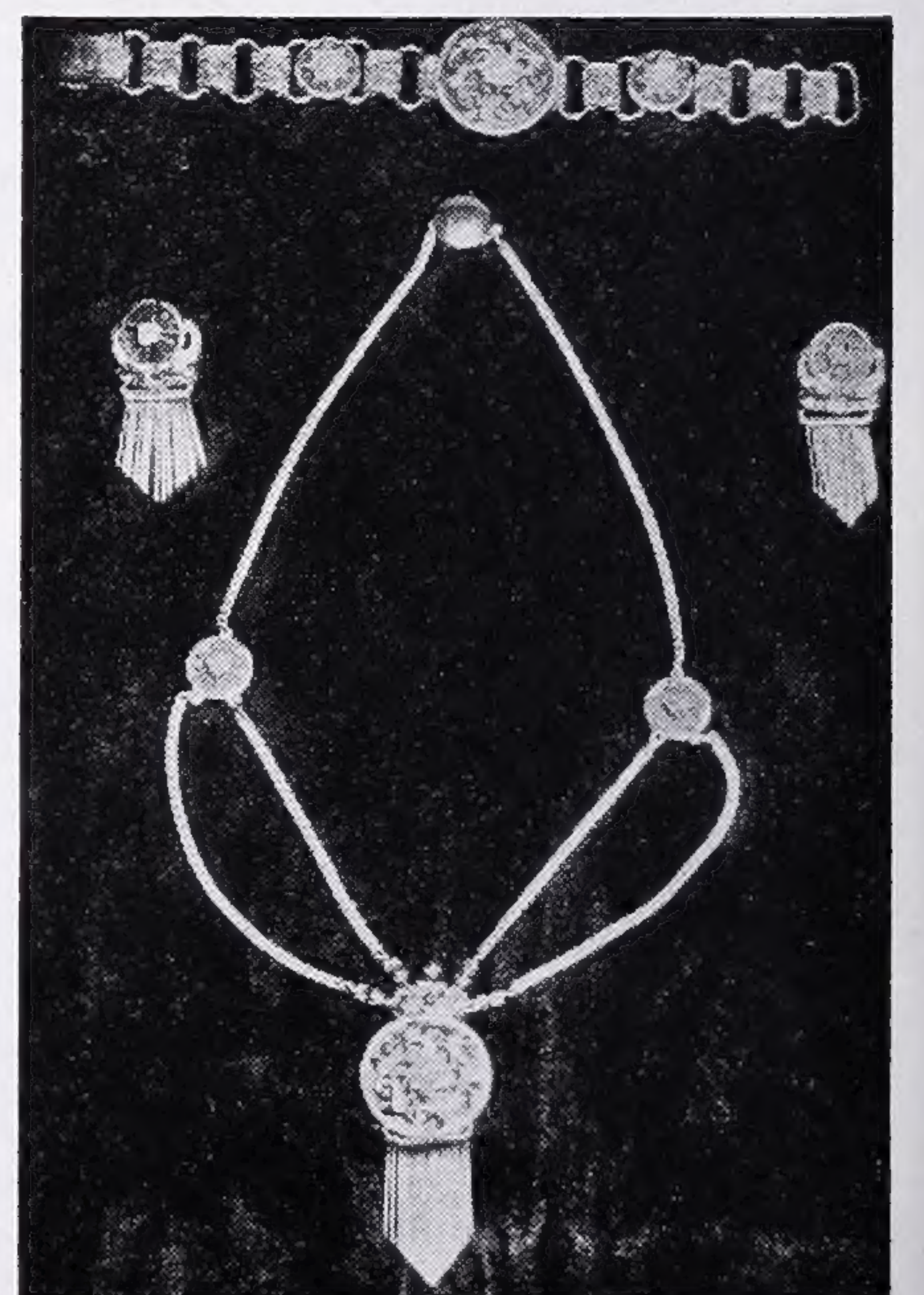
WIN A PRESENT FROM A STAR



Gift for those gala occasions—  
Liz Taylor's Ceil Chapman gown



Clark Gable offers you a sporting  
chance—his own Winchester gun



Winner takes all—Coro costume  
jewelry set from Judy Garland

For contest details see page 38.



'MILDRED PIERCE' DOES IT AGAIN...and everybody tells!

# JOAN CRAWFORD



"See  
you  
on  
Flamingo Road"

A  
WRONG  
GIRL  
FOR THE  
RIGHT SIDE  
OF THE  
TRACKS!

# FLAMINGO ROAD

ALSO STARRING

ZACHARY SCOTT SYDNEY GREENSTREET  
DAVID BRIAN

SCREEN PLAY BY  
ROBERT WILDER  
ADDITIONAL DIALOGUE  
BY EDMUND H. NORTH  
BASED ON A PLAY BY  
ROBERT AND SALLY WILDER

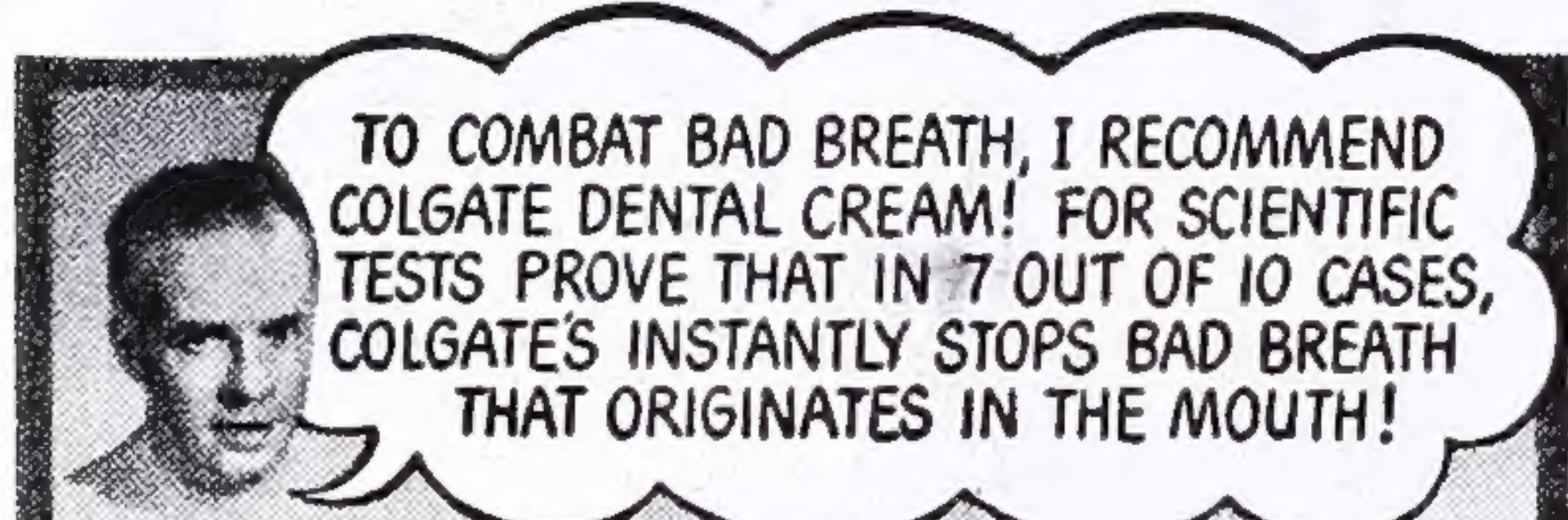
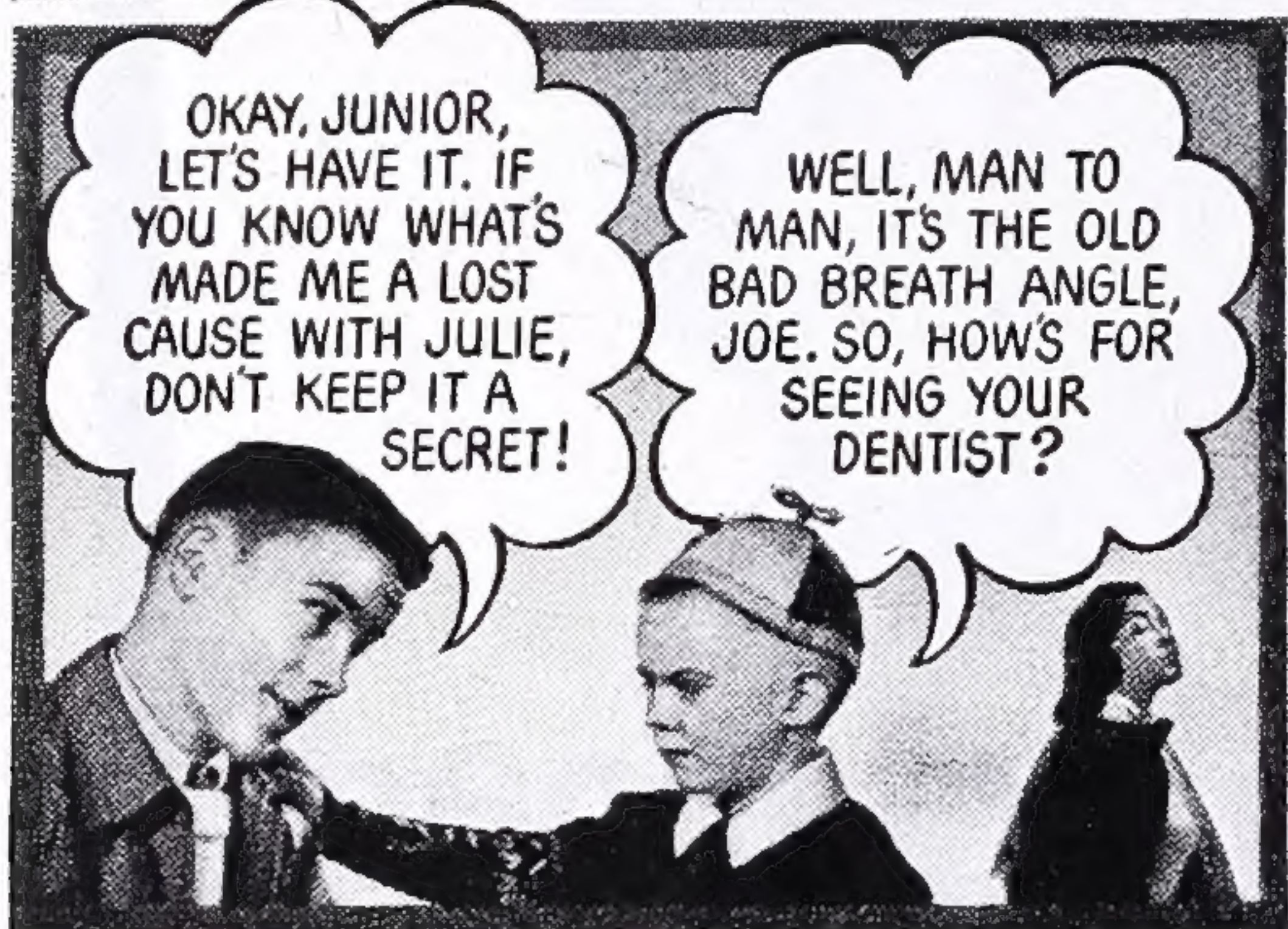


DIRECTED BY  
MICHAEL CURTIZ  
PRODUCED BY  
JERRY WALD



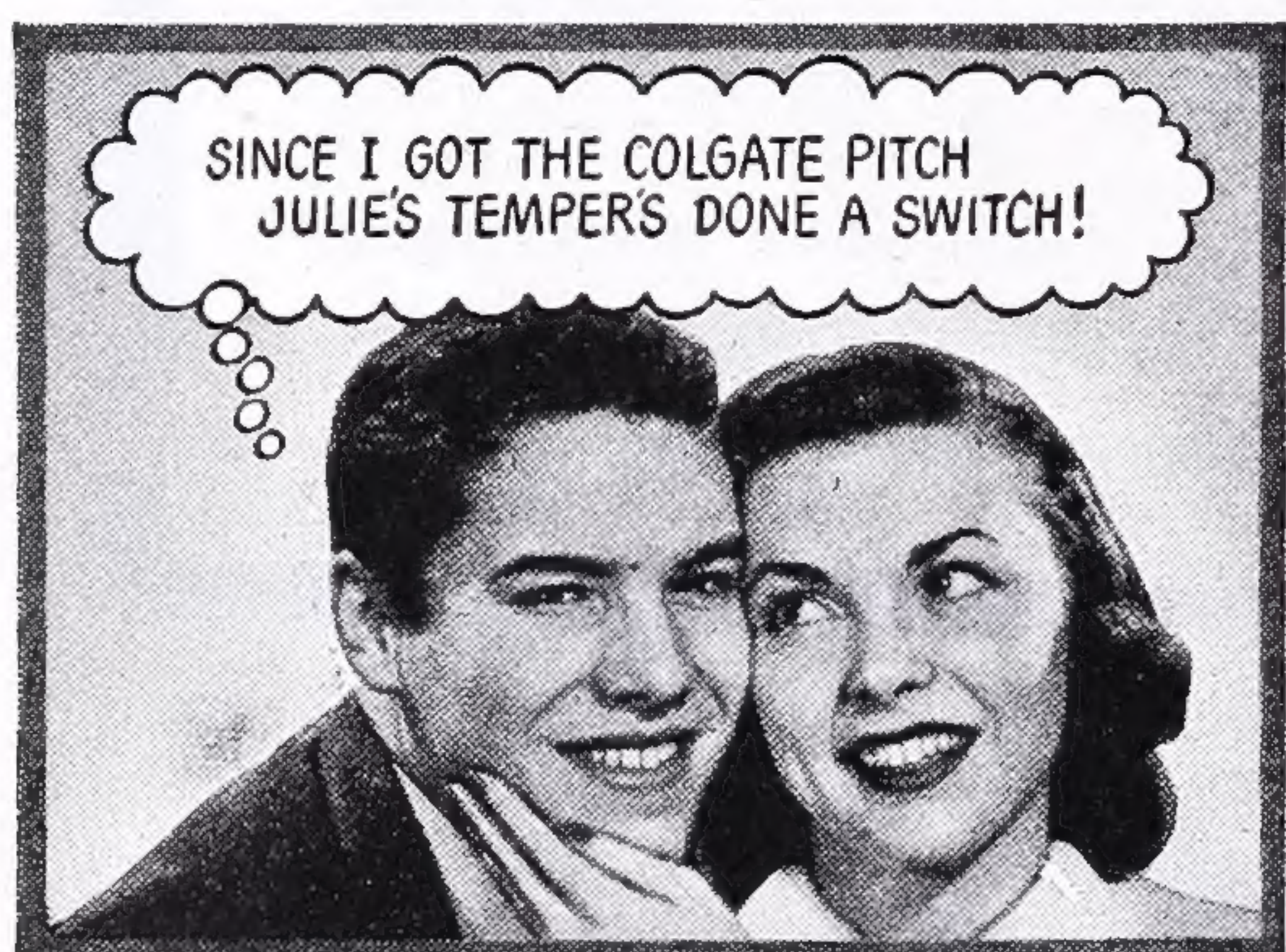


# He Needs a Man-to-Man Talk!



"Colgate Dental Cream's active penetrating foam gets into hidden crevices between teeth—helps clean out decaying food particles—stop stagnant saliva odors—remove the cause of much bad breath. And Colgate's soft polishing agent cleans enamel thoroughly, gently and safely!"

**LATER—Thanks to Colgate Dental Cream**



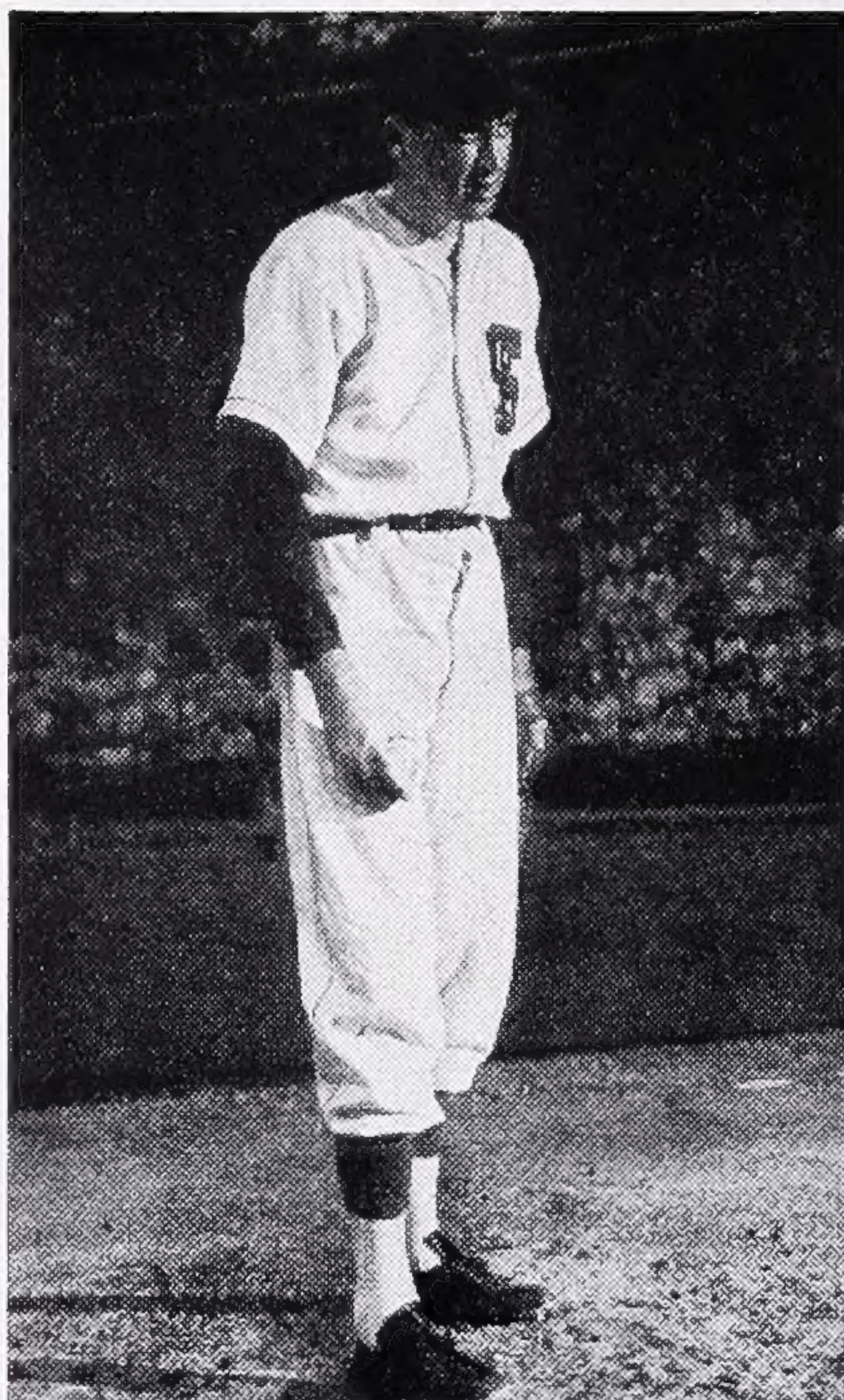
**COLGATE DENTAL CREAM**  
Cleans Your Breath  
While It Cleans  
Your Teeth!



**ECONOMY SIZE 59¢**  
ALSO 43¢ AND 25¢ SIZES

Always use  
**COLGATE DENTAL CREAM**  
after you eat and before every date

WIN A PRESENT FROM A STAR



Prize catch—Spalding outfit like Jim Stewart's in "Stratton Story"



Keenan Wynn shows Ricardo Montalban prize Adonis lighter



Marjorie Reynolds admires Katie Grayson's gift—an Ingber bag



Waiting for a winner—Keneth Hopkins hat from Cyd Charisse

For contest details see page 38.

## "My beauty routine with Westmore Cosmetics"



says  
**ALEXIS SMITH**  
STARRING IN  
**"ONE LAST FLING"**  
A Warner Bros. Production



● **Foundation**—"After a thorough skin cleansing, Westmore's Foundation Cream, for *daylong* complexion beauty *without* dryness. It spreads on so smoothly and evenly, and covers tiny wrinkles and blemishes."



● **Rouge**—"Then blend on Westmore's Rouge. It's so natural-looking and lasting—and a perfect lipstick match."



● **Powder**—"Finish with Westmore's feather-light Face Powder! This soft, finely-sifted powder clings for hours—gives the flattering 'close-up' beauty every girl wants!"



● **Lipstick**—"And last, one of Westmore's 7 luscious lipstick colors (especially the exciting new Rapture Pink). They're extra creamy-smooth because they're lanolin enriched—and they go on to *stay on!*"

**59¢**  
PLUS TAX

Also available in 29¢ sizes

*Westmore Make-up  
for Natural Beauty*

"Regardless of Price You Cannot Buy Better"



**CHINA  
VALDES...**

**a woman of  
violent hates  
and fierce  
love...**

**TONY  
FENNER...**

**a tough  
guy  
with a  
conscience...**



COLUMBIA PICTURES presents

**JENNIFER JONES • JOHN GARFIELD**

**PEDRO ARMENDARIZ** in JOHN HUSTON'S

**WE WERE STRANGERS**

with

Gilbert Roland • Ramon Novarro • Wally Cassell • David Bond • Screen Play by PETER VIETTEL and JOHN HUSTON

from Robert Sylvester's novel, 'ROUGH SKETCH' • AN HORIZON PRODUCTION • Directed by JOHN HUSTON • Produced by S. P. EAGLE

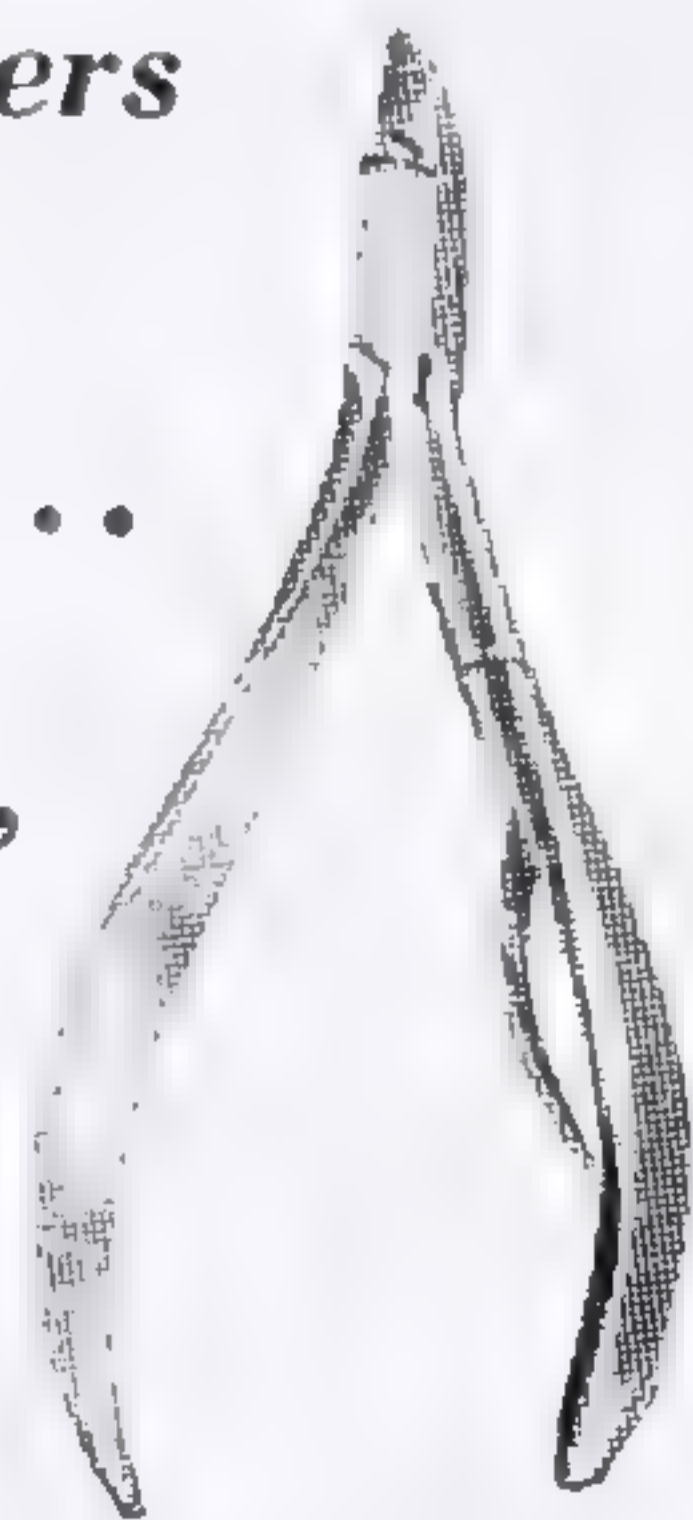


For manicure perfection...

# La Cross

Cuticle Nippers

So easy to use...  
razor keen yet gentle,  
La Cross nippers  
frame your nails  
cleanly, evenly. \$4.00



Smart hands are reaching for



THE BEAUTIFUL HANDS OF ALICIA MARKOVA

the season's

most flattering shade,

Wild Strawberry—

a sun-kissed strawberry tone.

Delectably fresh in

Naylon nail enamel, 60¢\*,

and matching shades of

Naylon lipstick, or Slimstick,

\$1.00\*

*naylon*



for complete lip

and fingertip beauty

• PLUS FED. TAX

WIN A PRESENT FROM A STAR



From "Neptune's Daughter"—  
Esther Williams's suit, size 36



Prize shot—Angela Lansbury's  
Autoload Filmo Camera and case



Something for the boys—Lou  
Foster coat from Red Skelton



On tap—toe shoes, worn by  
Vera-Ellen in "On the Town"

For contest details see page 38.

## PRIVATE MESSAGE for WIVES!

enjoy this 'extra' advantage in  
**INTIMATE FEMININE  
HYGIENE**



Easier, Less Embarrassing  
YET ONE OF THE Most Effective  
Methods!

### Greaseless Suppository Assures Continuous Medication For Hours

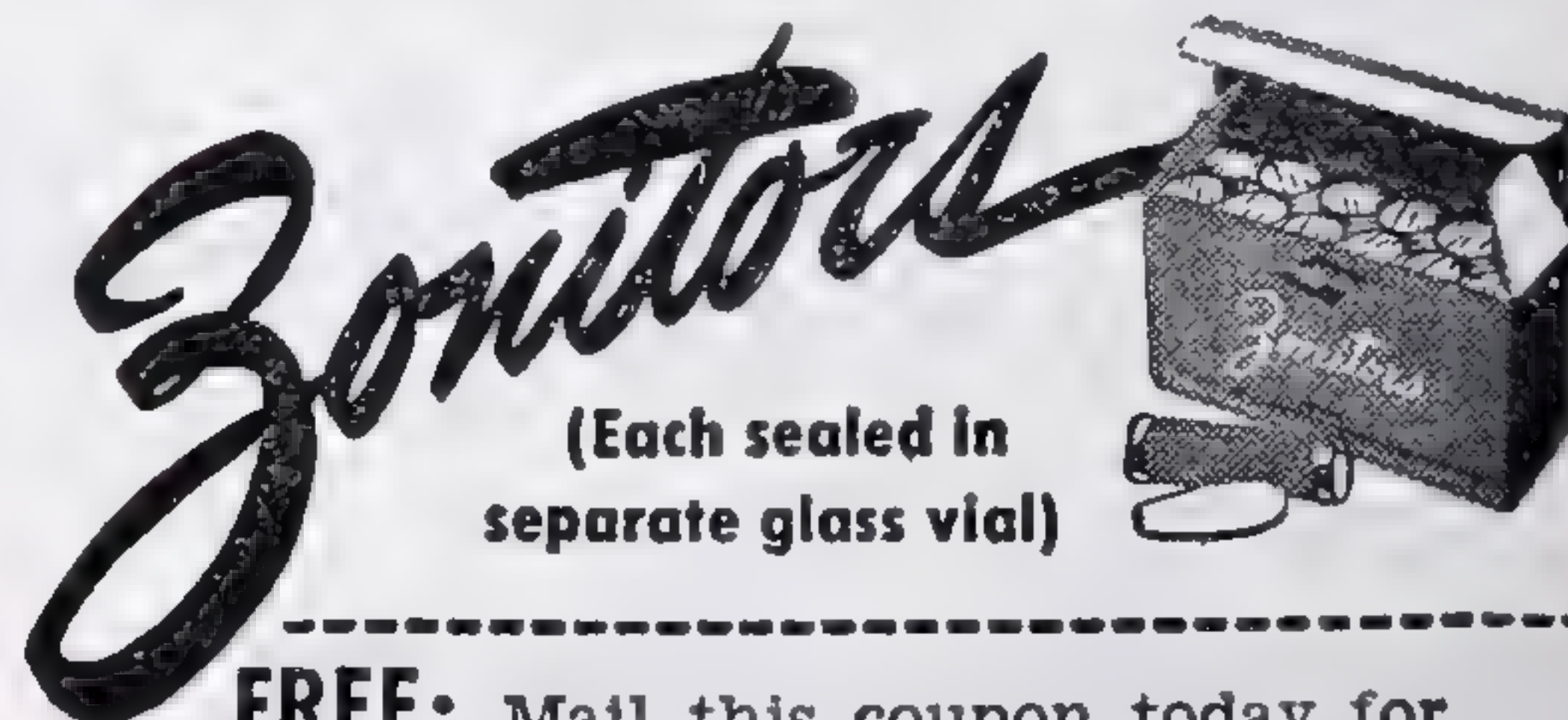
You'll bless the day you started to use Zonitors. This higher type of intimate feminine cleanliness is one of the MOST EFFECTIVE METHODS ever discovered. And Zonitors are by far more convenient and less embarrassing to use—SO POWERFULLY GERMICIDAL yet ABSOLUTELY SAFE to tissues. They are positively *non-poisonous, non-irritating, non-smarting.*

### Easy To Carry If Away From Home

Zonitors are greaseless, stainless, snow-white vaginal suppositories. They are *not* the type that quickly melt away. Instead, they instantly begin to release powerful germicidal and deodorizing properties and *continue to do so for hours.* They never leave any residue.

### Leave No Tell-Tale Odor

Zonitors do not 'mask' offending odor. They destroy it! Help guard against infection. Zonitors immediately kill every germ they touch. You know it's not always possible to contact all the germs in the tract. But you can FEEL CONFIDENT that Zonitors kill every reachable germ and keep them from multiplying. Any drugstore.



**FREE:** Mail this coupon today for free booklet sent in plain wrapper. Reveals frank intimate facts. Zonitors, Dept. ZPP-69, 370 Lexington Avenue, New York 17, N. Y.

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Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_





**BLOW BY BLOW...KISS BY KISS...HE WAS THE**

# **CHAMPION**

Screen Plays Corp. presents

**KIRK DOUGLAS**  
in Ring Lardner's

**"CHAMPION"**  
Co-starring

**MARILYN MAXWELL • ARTHUR KENNEDY**  
with **PAUL STEWART • RUTH ROMAN • LOLA ALBRIGHT**  
Produced by **STANLEY KRAMER**

Associate Producer Robert Stillman • Directed by Mark Robson  
Screenplay by Carl Foreman • Released thru United Artists



# INSIDE STUFF

## Cal York's Gossip Of Hollywood

**Hollywood Is Talking About:** The threat of Gene Kelly to quit acting for directing . . . The solid philosophy of Doris Day who doesn't seem the type . . . The speculation as to whether the English will go for Frankie Sinatra, who appears at the Palladium this summer . . . The return of John Garfield and Jimmy Cagney to their alma mater, Warner Brothers, after each had fought like steers for their release . . . The disappointment of Garfield, starring in the Clifford Odets play "The Big Knife," and the terrific hit of Lee J. Cobb (relegated to mere character parts in movies) in "Death of a Salesman" . . . The oddity in the Franchot Tone menage with Mrs. Tone (Jean Wallace) constantly bemoaning her great love for Franchot, the man she is in the process of divorcing while both live in the same house . . . The not-too-kidding sarcasm Bob Hope lavishes on a radio bit player who reads a line well, and the encouragement given a good line reader by Jack Benny.

**Set Going:** One of the longest scenes we've witnessed was about to be filmed when we stepped onto the "The File on Thelma Jordan" set. Character actor Stanley Ridges stood before judge and jury and, in eight pages of typed dialogue, defended Barbara Stanwyck alias *Thelma Jordan*.

Barbara, gray hair softening her lovely face, sat entranced throughout the rehearsals. A prodigious worker, Stanwyck never lets down a minute. We thought at first the graying hair was all a part of the role but learned later it is quite natural and Barbara will permit no touch-up of any kind. Too bad the camera fails to catch its surprising loveliness.

The elderly, business-man type of judge interested us. Imagine our surprise to learn that he was Basil Ruysdael who for years had offered up those auctioneer chants on the "Hit Parade" program. The quiet calm of "Judge" Ruysdael seemed not to fit the tobacco chanter.

(Continued on page 15)



Ginger Rogers lends an ear to one of Oscar Levant's droll stories. They're on set of "The Barkleys of Broadway"



On the court-ship line: Irene Wrightsman McEvoy and Bob Stack at recent movie stars exhibition tennis match





Harry James's birthday put Betty Grable in a dancing role with her husband—at a Ciro celebration for two



Mickey Rooney wasn't around but he's in the picture for Martha Vickers, with Douglas Dick at Beverly Wilshire



Audie Murphy signs while Wanda Hendrix smiles at "Bad Boy" premiere. Proceeds went to Variety Boys Club



Christening of Pamela Allyson Powell called for a party from parents, Dick and June, with guest John Payne



# INSIDE STUFF

## Reporting the 21st Academy Awards



An enviable third at any party: Oscar wasn't left behind when Lew Ayres and Jane Wyman, who won Award for "Johnny Belinda," went to Jack Warner party at Mocambo



Trio of triumph: Evelyn Keyes (Mrs. John Huston) and Doug Fairbanks Jr., who accepted Awards for Laurence Olivier, presented by 1947 winner, Loretta Young



To the victor—an Oscar from Deborah Kerr. John Huston received two Awards for "Treasure of the Sierra Madre"—one for best screen play, the other for best direction





Another Huston was honored when John's father, Walter, was presented with Oscar for best performance in a supporting role by last year's winner, Celeste Holm



A gift to gladden any girl's heart: Edmund Gwenn who won for "Miracle on 34th Street" last year, presents Claire Trevor with Award for best supporting role in 1948

**Academy Awards:** Following this year's presentation of the Academy Awards, it looked as if there would be no more Oscars. The day after the Awards, Jean Hersholt, President of the Academy of Motion Picture Arts and Sciences, announced that the motion picture companies would no longer support these annual presentations. Whereupon, there was great dismay. Some said the executives of the motion picture companies were withdrawing their financial support because "Hamlet," a British production, was voted the finest picture of the past year. Subsequently, this was denied by the movie companies, who insisted they had declared their intention to discontinue their Award support as long ago as last autumn.

Now, with the cost of the presentations borne in some other way, it seems almost certain the annual Awards will continue. Which is as it should be. It would be a great pity if Hollywood no longer was to know the deep satisfaction that comes to actors and actresses when they are honored by those in their profession. Certainly, the night of the Awards is always a great occasion—and this year was no exception.

Jane Wyman, in a simple white crepe gown, climbed the steps to the stage of the Academy Theater and accepted her Oscar for giving the best performance of the year as the deaf-mute in "Johnny Belinda."

"I accept this very gratefully for keeping my mouth shut once. I think I will do it again," Jane said, her voice breaking a little, amidst the applause that rocked the theater. And just as enthusiastic was the applause for Sir Laurence Olivier, absent in England, who won, as *Hamlet*, the best acting award of the year.

Streamlined and shorn of the glamour and nostalgic sentimentality that high-lighted former Awards, the Academy officers (with Robert Montgomery as master of ceremonies) spoke briefly and to the point. From the moment the curtains parted, revealing a long row of gleaming golden Oscars beneath a giant replica, the presentations were short and sweet.

Hollywood's most beautiful girls—Ava Gardner, Arlene Dahl, Ann Blyth, Jeanne Crain, Deborah Kerr, Kathryn Grayson, Celeste Holm, Loretta Young—came arrayed in breath-taking gowns. Hollywood's own Santa, Edmund Gwenn, handed out the Oscars to winning technicians, cameramen, producers, designers, writers and actors.

Out front, Glenn Davis seemed dazzled with the beauty of Elizabeth Taylor in a hoop-skirted gown. Howard Duff wandered up and down the aisles, before the curtains parted, complaining, "Somewhere I've lost a girl." No one seemed to know whom. Barbara Stanwyck, a nominee for "Sorry, Wrong Number," was first to join the applause that greeted Jane, the winner.

Olivia de Havilland, another nominee, notified the Academy only a few hours previous that her doctor forbade her to attend. Sympathy went out to Olivia, who turned in a masterpiece of acting as the deranged woman in "The Snake Pit," because of the grave illness she is suffering during her pregnancy.

Sitting together were father and son, Walter and John Huston. Pride shone in John's eyes when his father accepted his Oscar for winning the best supporting actor award in his son's film, "Treasure of the Sierra Madre." But when young Huston was called twice to the stage to win Oscars for the best written screen play and best direction—both for "Treasure of the Sierra Madre"—Walter was deeply moved.

Jane Russell sang "Buttons and Bows," which won for the best song. Later at Romanoff's, at a table for two, Jane sat with husband Bob Waterfield. Once she unashamedly wrapped her arms about Bob, who gave every appearance of being a happy man.

Just as happy was producer Milton Bren when his lovely wife Claire Trevor won an Oscar for her supporting role in "Key Largo."



## INSIDE STUFF



The Johnnie Johnstons (Kathryn Grayson) stop for a quick chat with handsome Ronald Colman at Academy Awards

**The Toppings:** "This is the Miami Maritime operator," the voice said over the phone, and in a few seconds Cal was saying excited hello's to Bob Topping and his wife, Lana Turner, who were calling from their yacht "Snuffie," off the Florida coast.

Lana sounded happy and content. Despite all the printed items that she is scheduled for this or that picture, Lana assured us she had had no definite word of return from M-G-M but would come back when called. With Lana just about number one girl at the studio, it shouldn't be too long.

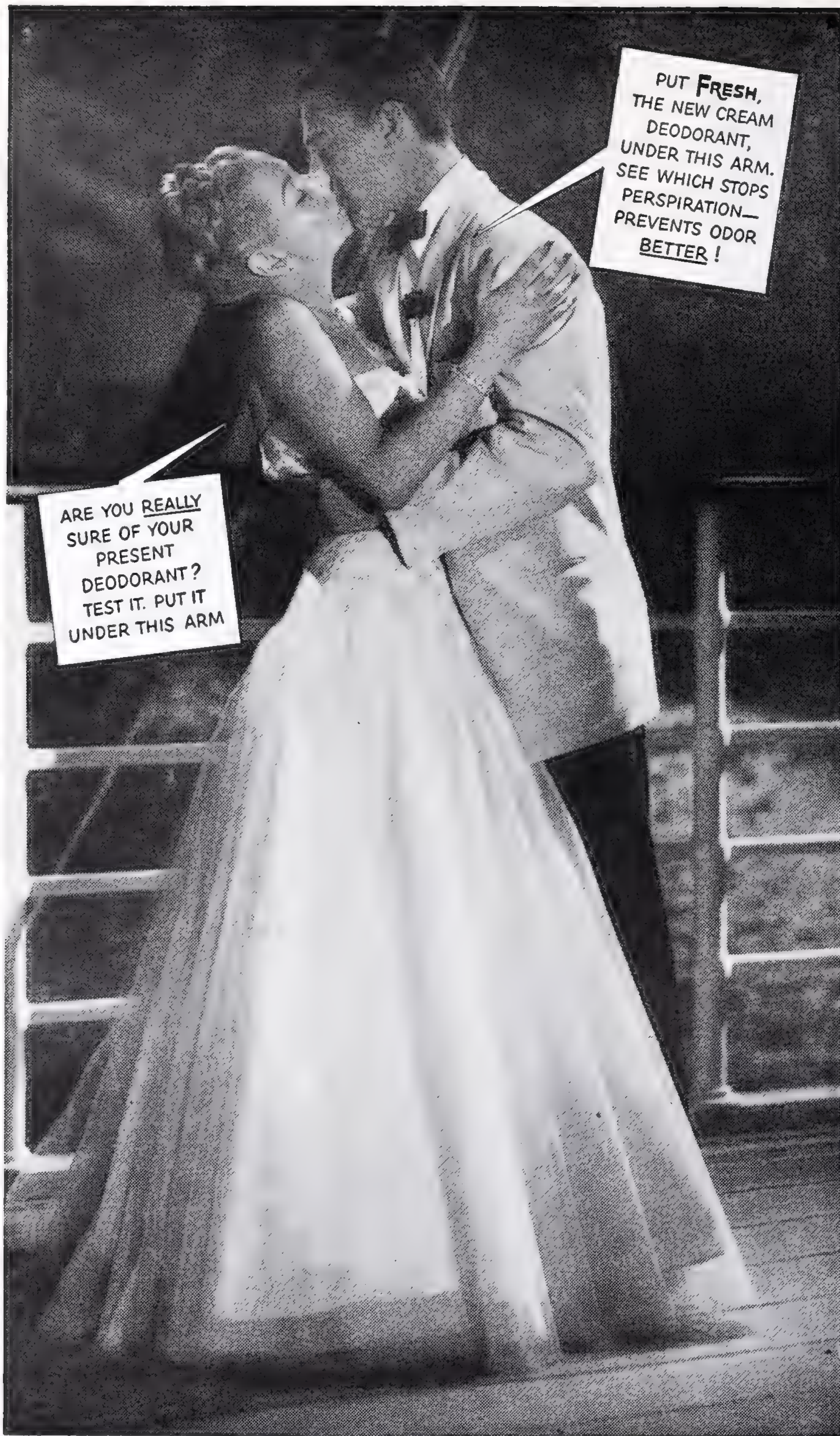
They were headed for Nassau, Bob told us, and other ports of call. Certainly it seemed a romantic jaunt on the beautiful Topping yacht. But it made Cal homesick for his friends again.

A night or two later, we dined with Mildred Turner and Cheryl, Lana's mother and daughter, at their Brentwood home. Cheryl was proudly displaying her "all well" arm, broken in Connecticut but now free of its cast.

Mildred and Cheryl will occupy Lana's small house until the Toppings return and find a larger one. And Cal could tell from their voices, they'll be glad to have Lana and Bob home again.

**Around Town:** With Cleatus Hutton, nervous and anxious, to the pre-opening showing of Jack Kirkland's play, "Mr. Adam," starring her husband Robert Hutton. The Dennis O'Keefes, the Don DeFores, Lucille Ball and many others applauding Robert's fine performance... Jules Stein astonishing us all with a camera that takes a picture with no flash bulb and develops the film inside the camera within a minute. Cal, director Mervyn LeRoy, his cute wife Kitty and Look's publisher, Lester Cowles, admiring the picture Jules snapped of us.

**Betty—Bede—Sherry:** With Dell; her generously proportioned cook, her daughter Bede (short for Barbara) and nurse, Bette Davis took off by train for Florida. William Sherry, her artist husband, preceded his family in the station wagon loaded with his canvases. Sherry is to have an exhibition of his work at the  
(Continued on page 21)



# Are you really Lovely to Love?

try the test below

Have you ever wondered if you are as lovely as you could be—are you completely sure of your charm? Your deodorant can be the difference... and you will never know how lovely you *can* be until you use FRESH.

FRESH is so completely effective, yet so easy and pleasant to use... Different from any deodorant you have ever tried. Prove this to yourself with the free jar of creamy, smooth FRESH we will send you.

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# LAUGHING Stock

BY ERSKINE JOHNSON

**D**AY after Edward Arnold's wife sued him for divorce he started work in a movie titled "Dear Wife."

\* \* \*

They were burning Ingrid Bergman at a Saturday matinee of "Joan of Arc." A youngster in the fifth row broke up the audience yelling: "They wouldn't get away with that if Roy Rogers was there!"

\* \* \*

Sign in a Hollywood Boulevard corset shop: "The world may be in bad shape, but you don't have to be."

\* \* \*

Motto on the wall of a Hollywood dramatic school: "Better a small role than a long loaf."

\* \* \*

Quote: "I've got four brothers—three live and one transcribed."—Bob Crosby.

\* \* \*

Realism: A stunt man was hired to fall down a long flight of stairs for a film scene. He tried it once, but the director, the late Victor Fleming, didn't like it. So Fleming climbed the stairs and said he would show the stunt man exactly what he wanted. He fell, landed with a heavy thud and didn't get up.

"See," he said, rising up on one elbow, "that's exactly what I want. Now do it that way. And call an ambulance for me. I think I broke my leg." He had.

\* \* \*

Overheard: "She's heading for Las Vegas. I hear she's got an ex to grind."

\* \* \*

Sam Goldwyn once introduced George Jessel at a Hollywood banquet with: "Jessel has been around so long, there's a story that he's the actor who shot Lincoln. But if Lincoln had heard Jessel sing, it would have been the other way around."

\* \* \*

Claude Jarman to Elizabeth Taylor: "Wait'll you get a load of me in my wolf pants."

"Wolf pants?" blinked Elizabeth. "What are they?"

"Corduroy, they whistle while I walk."

\* \* \*

A film producer was having an argument with his nephew who had been on his pay roll for many years. The battle raged for some time until finally the producer yelled: "Stop shouting at me. Calm down. Keep my shirt on."

\* \* \*

Sign in Las Vegas: "Marriage Chapel." Then in small type below, "Reconciliation Consultant."

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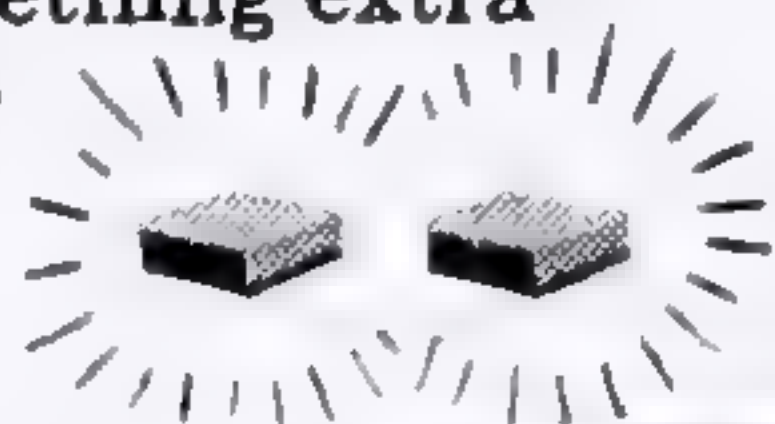
PEPPERMINT, PEPSIN  
and SPEARMINT



# Goldilocks and the Three Spoons

ONCE upon a time Goldilocks was out buying her silverplate and she came to a store that showed her three spoons. One spoon was an ordinary spoon with no form of wear protection at all.

THE next spoon she saw was one of the extra-plated kinds. But the third spoon was something extra special. It had these



It was a Holmes & Edwards Spoon... and like all the most used spoons and forks in this really finer silverplate—it was Inlaid with two blocks of Sterling Silver at the backs of bowls and handles to stay lovelier longer.

When she heard this, Goldilocks ran all the way home . . . with her beautiful new chest of Holmes & Edwards, of course!



**HOLMES & EDWARDS**  
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HERE AND HERE  
It's Sterling Inlaid

MADE BY THE INTERNATIONAL SILVER CO.

New Spring Garden

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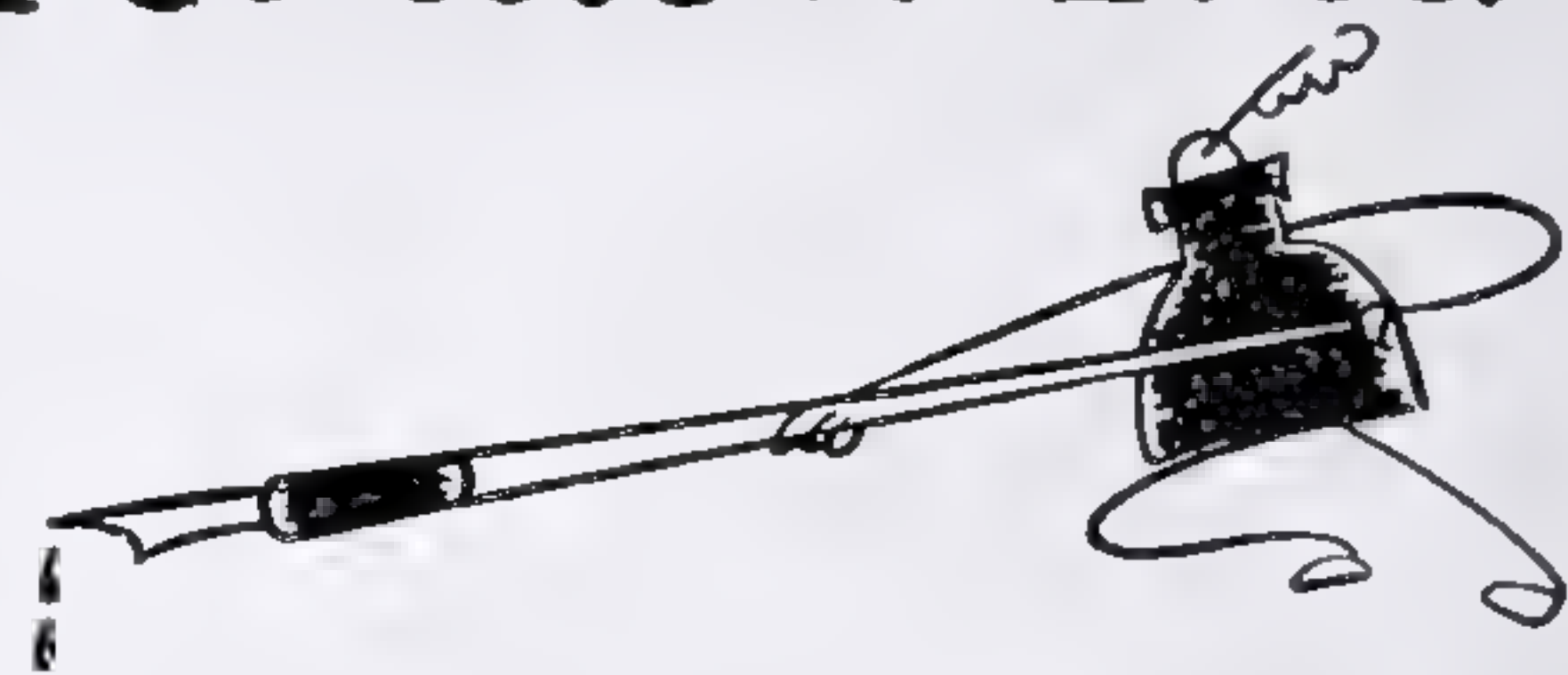
Youth

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# Readers Inc.



## Cheers and Jeers:

Orchids to Louella Parsons. Her story, "They've Had to Take It," concerning the Van Johnsons, was really something. It's time someone woke the public up to the fact that everyone doesn't put their career ahead of happiness. Van is a good actor and just because some people are envious, they start a lot of silly gossip. Maybe someday they will learn though it is doubtful.

BILLY YOUNG  
Sargent, Ga.

In your March Photoplay, you printed an article by Herb Howe, "Return of the Torso." Does Mr. Howe realize that in his choice of male stars with better torsos, he completely left out the two most beautiful physiques in Hollywood? They are Bob Mitchum and Kirk Douglas.

How Errol Flynn or Alan Ladd even got in this category, I'll never know, but they certainly don't compare with Mitchum or Douglas.

MARLENE TRUCKEY  
Seattle, Wash.

Why doesn't anyone ever write a letter about June Haver? She is much cuter than Jeanne Crain. She can act, sing and dance better than Betty Grable.

DORIS E. BROWN  
Plainfield, N. J.

## Casting:

When I read in March Photoplay that Elizabeth Taylor was starred as Robert Taylor's wife in "Conspirator," I was disgusted. It doesn't make good sense that a girl of sixteen should be co-starred with a man almost forty. Is Hollywood so short of adult actresses that they must pluck them from the cradle?

MRS. J. WEIMER  
Cherokee, Iowa.

Why must they always stick that John Agar in every picture with Shirley just because they're married? Certainly they know he can't act. I think Shirley can do all right by herself in the pictures.

KAROLYN F. ALTMANN  
Arcade, N. Y.

## Gold Medal Award Talk:

I enjoyed reading your March issue of Photoplay very much, especially the article about the Gold Medal Winners.

The day after the Awards dinner, I read in my newspaper that Mr. Crosby did not even have the decency to show up to receive his award. I think that if the people take the time to choose their favorite stars, the stars ought to take the time to receive them with honor and humility.

If I give the impression of not liking Mr. Crosby, it is a false impression because I do thoroughly enjoy his movies and he is worthy of the Awards.

RUTH E. SILVER  
Los Angeles, Cal.



Once again Photoplay wins new laurels as the nation's top movie magazine! I'm speaking of the Gold Medal Awards.

When it comes time for the next Gold Medal Awards to be presented, I predict that Lana Turner will not only be one of the "Top Five" actresses, but that Lana's popularity will reach an all-time high.

RICHARD ARNOLD JR.  
La Plata, Mo.

Do you know that one of your Gold Medal winners, Ingrid Bergman, recently issued a statement saying she would not send out anymore fan photos or give anymore autographs? Now, you tell me just where would Miss Bergman be, if it were not for her loyal fans?

I, for one, will not see any more of Miss Bergman's pictures, not even "Joan of Arc," which I so much wanted to see, until Miss Bergman wakes up and pays attention to her public.

ROBERT DORSEY  
Pittsburgh, Pa.

#### Question Box:

I read that Glenn Ford always uses the letters OPC. Can you tell me what those letters mean?

PHYLLIS ANN RUSSO  
Brooklyn, N. Y.

(The initials OPC are a good luck omen with Glenn Ford which he refuses to tell anyone about, even his family. He sees to it that these initials appear in some way in all his pictures. The studio says that since the rest of Glenn Ford's life is an open book, he is entitled to this one secret.)

Would you please tell me who played the part of the radio control man on the airport in "Fighter Squadron"? Has he ever been married?

NONA SWIGGUM  
Eau Claire, Wis.



(Bill Cubane, twenty-six years old, is single. He is six-feet-two, has brown hair, blue eyes. He is not under contract to a studio, but will be doing films for television and has tentative plans for pictures.)

Yesterday I saw "Jungle Patrol" starring Arthur Franz and Kristine Miller. Would you please tell me if this is a new picture? Is Arthur Franz a new star?

PENNY REAMER  
Chicago, Ill.

("Jungle Patrol" is a new film. Arthur Franz comes to Hollywood by way of the theater. He was last seen as Major Jenks in the Broadway production of "Command Decision.")

There has been quite a difference in opinion as to who actually ran away with Addie Ross (in "A Letter to Three Wives"), as the picture did end rather abruptly. Please let us know which husband ran away with her.

PEGGY NELSON  
Denver, Colo.

(Peter Hollingway (Paul Douglas) ran off with Addie Ross. However, as Douglas says in the end, "A man can change his mind, can't he?" So, at the end, all three wives had their husbands.)

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.



Tonight!... Show him how much lovelier  
your hair can look... after a

**Lustre-Creme Shampoo**

NOT A SOAP! NOT A LIQUID!  
BUT KAY DAUMIT'S RICH LATHERING  
CREAM SHAMPOO WITH LANOLIN

for Soft, Shimmering  
Glamorous Hair



4-oz. jar \$1; 10-oz. economy size \$2.  
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No other shampoo gives you the same  
magical secret-blend lather plus kindly  
LANOLIN... for true hair beauty.

Tonight he can SEE new sheen in your hair, FEEL its caressable softness, THRILL to its glorious natural beauty. Yes, tonight, if you use Lustre-Creme Shampoo today!

Only Lustre-Creme has Kay Daumit's magic blend of secret ingredients plus gentle lanolin. This glamorizing shampoo lathers in hardest water. Leaves hair fragrantly clean, shining, free of loose dandruff and so soft, so manageable!

Famous hairdressers use and recommend it for shimmering beauty in all "hair-dos" and permanents. Beauty-wise women made it America's favorite cream shampoo. Try Lustre-Creme! The man in your life—and you—will love the loveliness results in your hair.



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*Because*  
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***Veto lasts and lasts from bath to bath!***



# INSIDE STUFF



**Ronnie's magnetic! Here he's turning the heads of lovely Liz Taylor and her escort Glenn Davis while his wife looks elsewhere**

(Continued from page 16)

Ringling Galleries in Sarasota.

After the showing, the Sherrys will trek to New York and a look at the shows. According to Bette they will stay at a hotel within her husband's price range. Living simply is not new to Bette, whose French Normandy home, overlooking the Pacific at Laguna, is comfortable, but not lavish. All the contents of her Butternut Farm home have been placed in her permanent home by the sea and the result, regardless of conflict between Normandy architecture and Old English furnishings, is charming.

**The Holdens:** Out the Valley in a stone house that once belonged to Leon Errol, lives one of the nicest families in Hollywood, or anywhere, for that matter. In fact, Bill Holden, who came back to the screen in "Dear Ruth," after four years in the Army, and his dark-eyed, intelligent wife Brenda Marshall, have founded a real institution in their nine years of marriage.

The evening Cal went to their home for dinner, Bill was adjusting the television set for his two small sons, West and Scott, and nine-year-old Virginia, Brenda's daughter by a former marriage.

All the charm of a secure and happy home life is theirs. Bill, in soft, white, tie-less shirt and lounge suit after a hard day at the Columbia ranch making "Miss Grant Takes Richmond," was quietly getting his flock around the television set, helping Brenda unclasp a cantankerous string of beads and preparing cocktails.

Occasionally, Brenda will make a picture with Bill. They're in "Beyond the Sunset," but mostly she's just Mrs. Holden and loves it.

He's an amusing talker. At one point, Cal went off into hysterics at Bill's description of the constant, sort of bewildered, calm his movie roles call for, while all around him characters are engaged in exciting action; Billie De Wolfe clowning, Edward Arnold thundering, someone else fainting. His gestures and take-offs killed us.

One of the first actors to enlist in the Army, Bill emerged a Lieutenant. One of these days we predict he'll emerge a star.

**Cagney Tells It:** Surveying the weeds that crowded the sidewalk in front of his property, Jimmy Cagney decided to do something about them. "I'm going down there and clear them out myself," he informed Mrs. Cagney.

Alan Jenkins driving by stopped for a chat with his old friend, and as the two rested by a hedge, a car with a blonde at the wheel drove by, turned at the corner and slowly started back again. "Come on back of the hedge and stoop down while we talk," Jimmy said. "I think we're being cased by a blonde." So the two scrounged behind the hedge and chatted while the blonde drove back and forth. When Jimmy returned to the house his wife called to him. "Did you see Jeanne all right?" she asked.

"Jeanne?"

"Yes, your sister, Jeanne. She telephoned she had to see you about something important and I told her I thought she could find you outside somewhere."

Jimmy quietly sneaked to the telephone. "Alan," he said, "don't say anything about my blonde admirer, will you? It was my sister looking for me." Alan could be heard howling a block away.

**Happy Anniversary:** It was Alan Ladd's seventh wedding anniversary, the day Cal visited the "After Midnight" set, and what a sight was the happy husband, in a grimy, bloodstained suit, wearing a raw, bleeding wound on his forehead, with a matching one behind his ear, courtesy of red make-up, of course.

"Now don't say, if this is what seven years of marriage does . . ." he grinned, and we promised, if he'd tell us what gifts he and Sue exchanged.

"Living room drapes and bathroom tiles," he said, with emphasis. And he meant it. For the Ladds, deep in the midst of building their first house, are putting all their thoughts and dollars into the project.

## ★ MGM Star on the Cover



★ Born in Lucerne, New York, with a twinkle in her eye and rhythm in her feet, June Allyson was an avid movie fan who would see musicals dozens of times over. Her enthusiasm led her to start dancing herself, without benefit of teacher.

★ After graduating from high school she tried Broadway—and it should surprise no one that she was a success. After learning the ropes in the chorus line, she was given That Big Chance, a solo. She turned out to be a sure-fire show-stopper.

★ That won her an M-G-M contract, and she appeared in several hit musicals including "Meet the People." It was while working on this picture that she met Dick Powell, whom she married on August 19, 1945.

★ You'll remember June as the acting-singing-dancing lead in "Two Girls and a Sailor," and her fine performance in "Music for Millions." Then came her biggest success up to that time, "Two Sisters from Boston." For her reward, stardom. Hollywood's top-most rung achieved, she added to her laurels by her performances in "Good News" and "Words and Music."

★ June Allyson is gaining a well-earned reputation as one of Hollywood's most versatile young stars. Before her fine dramatic acting in "The Three Musketeers" and "Little Women," she proved herself a delightful comedienne in "The Bride Goes Wild." Hers is a vital, appealing personality that lends radiance to any role.

★ One of Hollywood's friendliest people, June is unaffected, sincere, brimming over with energy. A mere description of her—blonde hair, blue eyes, a diminutive five feet one, 97 pounds—hardly hints at her charm. You'll find her more radiant than ever in that true-life romance, "The Stratton Story," in which she is ideally teamed with Jimmy Stewart. We urge you to see it.

Watch for her next M-G-M film hit

★ "THE STRATTON STORY" ★



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**What  
Should  
I Do?**



Claudette Colbert,  
star of "Family  
Honeymoon"

**YOUR PROBLEMS ANSWERED  
BY CLAUDETTE COLBERT**

**D**EAR Miss Colbert:

I have been married for five months and we are building our own home. Maybe this building is a wasted effort, because my husband and I are not getting along well. We live with his parents.

No matter what I do, my husband criticizes me because I have not done whatever it is, exactly as his mother and sister do it. They comb their hair a certain way, cook a certain way, talk a certain way, and I'm supposed to copy them.

How can I explain to my husband that I have a right to do things my own way?

Mrs. Hazel R. B.

*It is obvious that every person in the world should have the inalienable right to be an individual and to do things in an individual way. However, in your case, sticking stubbornly to your own way is likely to cost you your husband. Why not face the fact that there are always a dozen ways to do a certain task, and that the method really doesn't matter so long as the task is accomplished?*

*I don't think it is the actual doing of things in the ways of your mother-in-law and sister-in-law that exasperates you; it could be, of course, that you are jealous of your husband's implied admiration of his family. Consider this and if it is true conquer that jealousy at once.*

*Incidentally, there is a good chance that when you move into your own house, your husband's attitude will be entirely different. If you keep a lovely home for him, he will be proud of you and perhaps bore his family singing your praises!*

**Claudette Colbert**

Dear Miss Colbert:

My wife and I have been married for nearly three years, and we have a nice little girl who is six months old. My wife is a good housekeeper, a saving soul, a fine mother, and in every way is wonderful.

I have a technical job that I like, and I believe I can see a long, comfortable future stretching out for us.

You may think that if I'm such a happy clam, why am I writing you, so I had better explain: I can't think of anything to talk about when I am with my wife. She is the quiet type, too, so sometimes we will spend an entire evening together without exchanging more than two or three sentences. Sometimes I try to tell her something that has happened at the shop, but once I get started I become so nervous, I cut the story short, ruining it.

I want to tell my wife what a good person she is, and I want to share my experiences, but I am stopped before I get started.

Ford S.

(Continued on page 24)



**Don't imagine  
you are different!**

Quite naturally, when a product appears which is *completely unlike* past methods, your first thought may be "Is it really meant for me?" or "I wonder if I am any different"...Well, Tampax is just such a revolutionary product in the field of monthly sanitary protection—and here are some facts to help you make up your mind about it.

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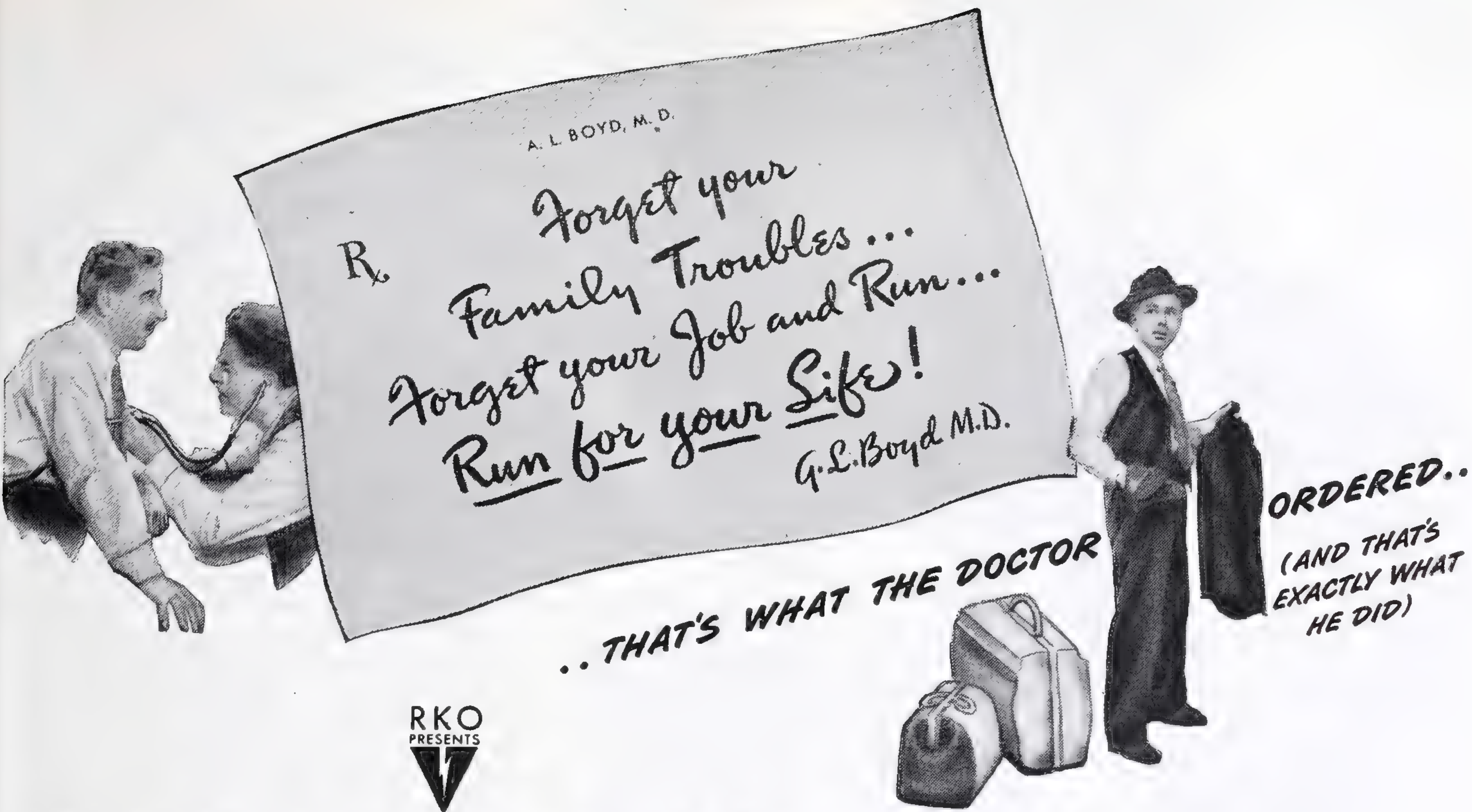
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LOOKS LIKE THIS



WHEN  
IT  
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*don't use greasy pomades,  
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Your beautician will tell you there's nothing else *like* Suave to make hair miraculously obedient . . . whisper-soft, kissable . . . starry-bright . . . Keeps every tress perfectly in place, and safe from parching sunlight. Rinses out instantly. It's the amazing, new *cosmetic* for hair that outsells ALL women's hair-dressings! Greaseless—not a hair oil. No alcohol! For the whole family. At beauty shops, drug and department stores. **50c and \$1**



**"The cosmetic  
for hair"**

**Helene Curtis Suave**

(Continued from page 22)

Be comforted. The simple truth of the matter is that ninety percent of the words spoken in his world are said with wasted breath. If you will listen to run-of-the-mill conversation, you will find that very little of it is worth repeating. Don't regret your inarticulateness; learn to turn it to good advantage.

Remember too, that your wife has been at home all day, keeping house, so she needs a glimpse of the outside world. You can bring that to her. Forget yourself and think only of what would make her smile, of what would interest her.

The old saying, "Actions speak louder than words," is still good sense. If a man is affectionate and eager to please his wife, she doesn't need long speeches about love—she knows she is loved.

Claudette Colbert

Dear Miss Colbert:

I am a very happy expectant mother, except for one thing. I dread going anywhere in our car because my husband drives so fast. He swerves from lane to lane, turns corners on two wheels, and takes long chances at intersections.

I have tried, in a nice way, to make him realize how this terrifies me. When I say anything about it, he says he knows what he is doing and that he is not going to have me (because I don't know how to drive) telling him how to manage a car.

Do you have a suggestion which might correct my husband's attitude?

Mrs. James E. O.

Anyone who drives recklessly, at high speeds, on our congested highways is simply gambling with time; sooner or later he is going to hurt or kill himself, the occupants of his car, and maybe the occupants of another automobile.

It seems to me that the only thing you can do at the moment to save arguments (which are bad for your condition) is to refuse to ride with your husband until he has learned that he is not the only person on the road.

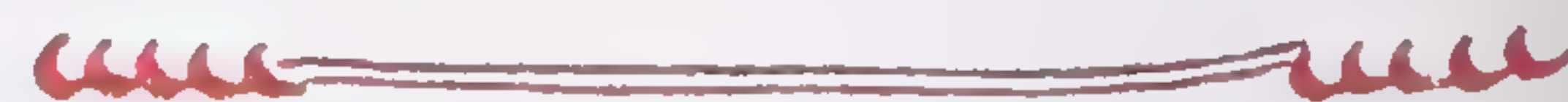
Claudette Colbert

Dear Miss Colbert:

I am a frequent motion picture patron, that is, I try to see at least one picture a week. My taste is universal; I like musicals, comedies, horror pictures, Westerns, anything, as long as the actors are talented (how many are not!) and the script is one I can't predict after the first reel.

Hollywood's documentaries are frequently excellent; their persuasive power can not be denied. Which brings me to my peeve: Why won't Hollywood portray

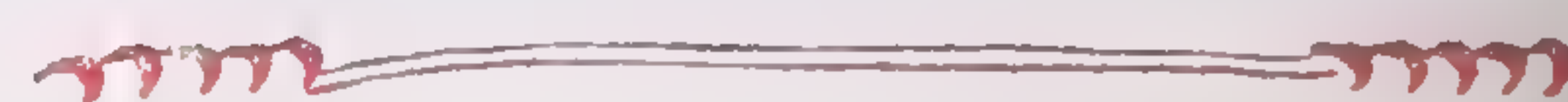
(Continued on page 26)



*Have you a problem which  
seems to have no solution?  
Would you like the thoughtful  
advice of*

*Claudette Colbert?*

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.





*I never saw  
your hair so Pretty*

**I**F YOU WANT OTHERS to admire your hair . . . if you want to keep it looking its healthy best . . . be on guard against infectious dandruff which can so quickly play hob with it.

Simply make Listerine Antiseptic and massage a part of regular hair-washing routine as countless fastidious women do (men, too). It's simple, delightful, efficient.

Infectious dandruff is often easy to catch, hard to get rid of. You can pick it up from seat backs in cars and buses, or in trying on a hat, or from a borrowed comb. Its early symptoms—flakes and scales—are a warning not to be ignored. You see, infectious dandruff is usually accompanied by the "bottle bacillus" (*P. ovale*). Many dermatologists look upon it as a causative agent of infectious dandruff.

Listerine Antiseptic kills the "bottle bacillus" by millions on scalp and hair. That's why it's such a wonderful precaution against infectious dandruff . . . why you should make it a part of your regular hair-washing—no matter what kind of shampoo you use.

Even when infectious dandruff has a head start, twice-a-day use of Listerine Antiseptic is wonderfully helpful. Flakes and scales begin to disappear, itching is alleviated, and your scalp feels marvelously clean from that antiseptic action. In clinical tests, twice-a-day use brought marked improvement in dandruff symptoms within a month to 76% of dandruff sufferers.

LAMBERT PHARMACAL CO., *St. Louis, Mo.*



## **LISTERINE ANTISEPTIC** for **INFECTIOUS DANDRUFF**



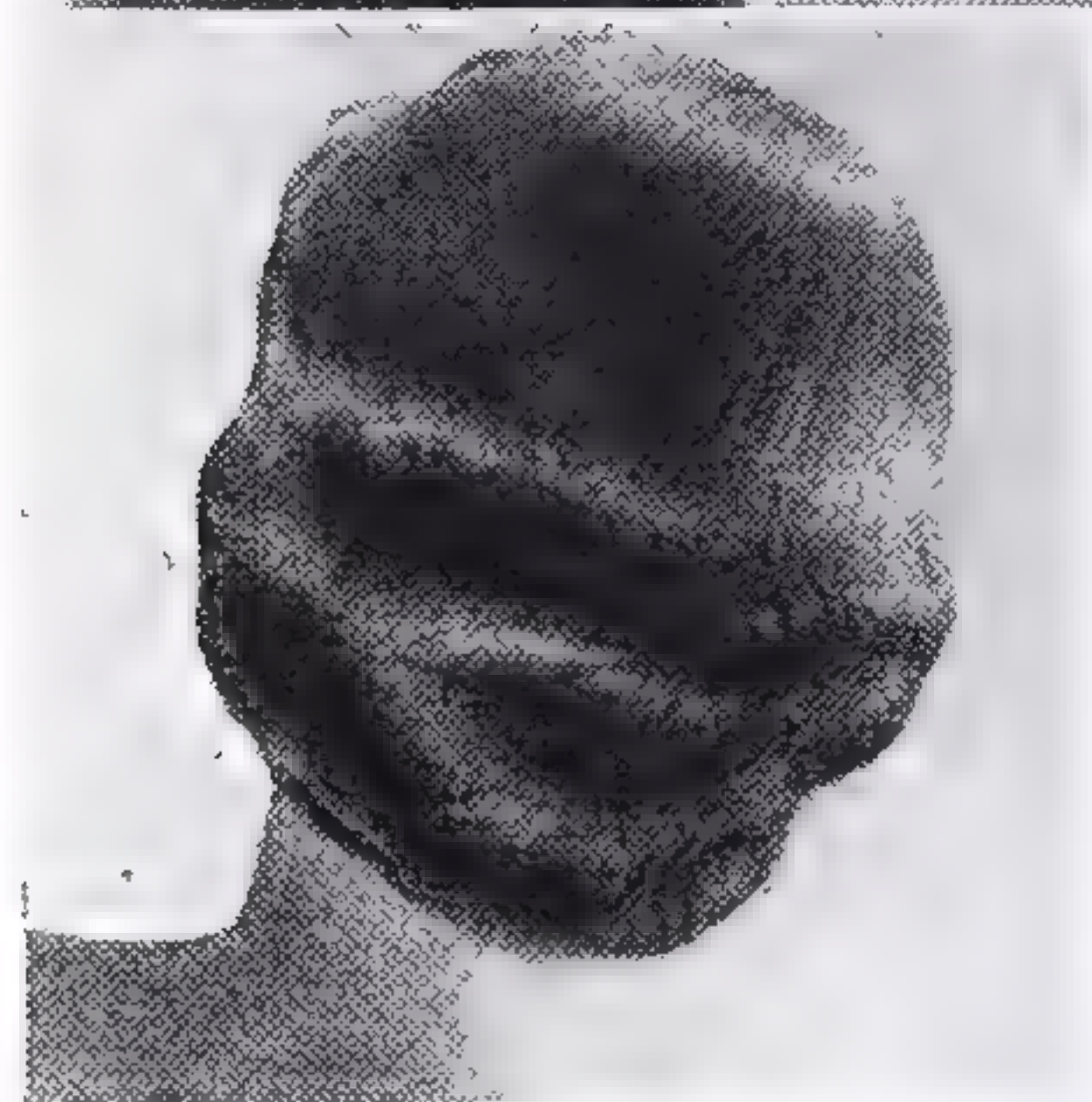
**THE TREATMENT**—**Women:** Part hair, all over the scalp and apply Listerine Antiseptic with finger-tips or cotton. Rub in well. Carefully done, it can't hurt your wave. **Men:** Douse full-strength Listerine Antiseptic on the scalp. Follow with good, vigorous massage. Listerine Antiseptic is the same antiseptic that has been famous in the field of oral hygiene for over 60 years.

**P. S. IT'S NEW!** Have you tried Listerine TOOTH PASTE, the MINTY 3-way prescription for your teeth?



# GABRIELEEN

the soft, wide  
permanent  
that Fashion favors



Let your  
stylist  
create this  
hair style  
for you

GABRIELEEN with Adepsol  
is the kind of permanent  
you've dreamed about . .  
completely versatile and  
exquisite. It's beautifully  
lasting too!

GABRIELEEN Cold Wave . .  
Machine . . or Machineless Waves  
at your favorite beauty salon.

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**GIBBS & COMPANY**  
CHICAGO, ILL.

World's Largest Manufacturers and Distributors  
of Beauty Shop Supplies and Equipment

(Continued from page 24)

marriage as it is, instead of glorifying it?

Why don't you tell the truth: That most marriages consist of a constant and thinly veiled hostility between two people who blame one another for every misery in the world. Why don't you show a curled woman across the breakfast table from a bewhiskered man? Why don't you show the ugliness, the cruelty, the selfishness, the deceit, the grinding poverty and the ultimate defeat of most family lives? I have to laugh at moralists shrieking about divorce and insisting that the home is the cornerstone of civilization. Maybe that's why civilization is in its present state!

How about making a picture about a woman caught in a loveless marriage, caught by two ugly, stupid children, caught by the degrading daily drudgery of washing, scrubbing, cooking, mending, and don't let Joseph Cotten turn out to be the Rural Free Delivery man on your route, either! (Mrs.) Ada Z.

*The reason Hollywood does not make the picture you suggest is simple: No one would go to see it. Hollywood, like your own husband, works to make money, not to scare away every possible customer.*

*It's true that there are thousands of bad marriages in the world; it is also true that there is no law in this country saying that every individual must marry. Every man and every woman has a choice.*

*I think you wrote to me only from the depths of your own misery, yet you need not be miserable. Your letter is that of an intelligent woman. If you loathe your lot, try to do something about it.*

*I have one suggestion: See your doctor, tell him what you told me. He will give you medical assistance toward a happier frame of mind, and with a rosier outlook, perhaps you can adjust your life nearer Hollywood standards of, well, bliss or a reasonable facsimile, instead of wanting Hollywood to adjust to you.*

Claudette Colbert

Dear Miss Colbert:

I am sixteen and a junior in high school. During Christmas vacation, I was invited to the home of relatives in Florida.

During my four weeks' vacation, my "best" girl friend wrote to me every day, and I answered almost every day. I told her all about the parties, about the new boys I met, about learning to do my hair a new way, etc. She wrote me all about the gossip around town, such things as who was going steady with whom, who had quarreled, who had a new dress; you know the sort of stuff. I commented very freely on these things.

When I came home, I discovered that I was almost as popular as a Communist.

This girl had passed my letters around to everyone, especially to those whose names were mentioned in the letters. Now what shall I do?

Valerie M.

*This is one you're going to have to charge up to profit and loss; Profit, in that you should have learned from this experience, that nothing should ever be written in a letter to a "friend" that you wouldn't like to see posted on the bulletin board at the post office; loss, inasmuch as it is going to be very difficult for you to win back those fellow students whom you criticized or ridiculed.*

*Incidentally, you should resist the temptation to blast your girl "friend" to everyone who will listen. Keep quiet about her. If someone asks if you are still friends, say calmly, "No, but I don't wish to discuss it." And don't discuss it. There is strength in silence.*

Claudette Colbert

WHICH

*Magic Touch*  
OF BEAUTY  
do you prefer?



JACQUELINE DANIELS  
"Ado Annie" in "Oklahoma"

Want your complexion to have the youthful, new "freshly-scrubbed" look? Simply smooth on *Magic Touch*. Use no powder! *Magic Touch* alone gives that luminous look of dewy-fresh perfection.



CANDY JONES, Director Conover Career Girls

Or do you want the sophisticated look of velvety smoothness? Smooth on *Magic Touch* (you apply it with your fingertips—no sponge, no water needed). Then, dust on your favorite face powder.

Whichever you choose, you'll never know how pretty you can be until you try *Magic Touch*—thrilling new cream make-up. Large size compact \$1. Trial size 39¢. FREE Beauty Booklet of make-up secrets. Write Campana Sales Company, 1200 Lincolnway, Batavia, Ill.





## Casts of Current Pictures

**ADVENTURE IN BALTIMORE**—RKO: Dr. Sheldon, Robert Young; Dinah Sheldon, Shirley Temple; Tom Wade, John Agar; Mr. Fletcher, Albert Sharpe; Mrs. Sheldon, Josephine Hutchinson; Mr. Steuben, Charles Kemper; Gene Sheldon, Johnny Sands; Mr. Eckert, John Miljan; H. H. Hamilton, Norma Varden; Bernice Eckert, Carol Brannan; Fred Beehouse, Charles Smith; Mrs. Eckert, Josephine Whittell; Sis Sheldon, Patti Brady; Mark Sheldon, Gregory Marshall; Sally Wilson, Patsy Creighton.

**ARCTIC MANHUNT**—U-I: Mike Jarvis, Mikel Conrad; Narana, Carol Thurston; Quianna, Quianna; Tooyuk, Wally Cassell; Lois, Helen Brown; Harry, Howard Negley; Carter, Harry Harvey; Landers, Russ Conway; Hotel Clerk, Paul E. Burns; Rev. John Douglas, Jack George; Nakuchluk, Rosa Turich; Mail Man, Herbert Heywood.

**BRIDE OF VENGEANCE**—Paramount: Alfonso D'Este, Duke of Ferrara, John Lund; Lucretia Borgia, Paulette Goddard; Cesare Borgia, Macdonald Carey; Michelotto, Raymond Burr; Iiziano, Donald Randolph; Vanetti, Albert Dekker; Bastino, Charles Dayton; Capt. of the Guard, Anthony Caruso; Negligent Sentry, Dick Foote; Prince Bisceglie, John Sutton; Conti Peruzzi, William Farnum; Gemma, Lucretia's maid, Kate Drain Lawson; Chamberlain, Nicholas Joy; Felippo, Fritz Leiber; The False Physician, Douglas Spenser; Gianni, Court musician, George Zoritch; Cesare's Herald, John Vosper; The Mayor, Nestor Paiva; Bolfi, Frank Puglia; Lady Eleanora of Mantua, Rose Hobart; Councillors of the City of Ferrara, Ian Wolfe, Houseley Stevenson, Robert Greig, John Beddoe.

**CHAMPION**—Screen Plays—UA: Midge Kelly, Kirk Douglas; Grace Diamond, Marilyn Maxwell; Connie Kelly, Arthur Kennedy; Tommy Haley, Paul Stewart; Emma Bryce, Ruth Roman; Mrs. Harris ("Palmer"), Lola Albright; Jerome Harris, Luis Van Rooten; Johnny Dunne, John Day; Lew Bryce, Harry Shannon.

**CITY ACROSS THE RIVER**—U-I: Stan Albert, Stephen McNally; Mrs. Cusack, Thelma Ritter; Joe Cusack, Luis Van Rooten; Lt. Macon, Jeff Corey; Alice Cusack, Sharon McManus; Betty, Sue England; Mitch, Anthony Curtis; Larry, Mickey Knox; Bull, Richard Jaeckel; Annie Kane, Barbara Whiting; Gagsy Steens, Richard Benedict; Jean Albert, Anabel Shaw; Mr. Bannon, Robert Osterloh; Selma, Sara Berner; Detective Kleiner, Al Eben; Shimmy, Joseph Turkel; Frank Cusack, Peter Fernandez.

**FLAMINGO ROAD**—Warners: Lane Bellamy, Joan Crawford; Fielding Carlisle, Zachary Scott; Titus Semple, Sydney Greenstreet; Dan Reynolds, David Brian; Lute-Mae Sanders, Gladys George; Annabelle Weldon, Virginia Huston; Doc Waterson, Fred Clark; Millie, Gertrude Michael; Gracie, Alice White; Boatright, Sam McDaniel; Pete Ladas, Tito Vuolo.

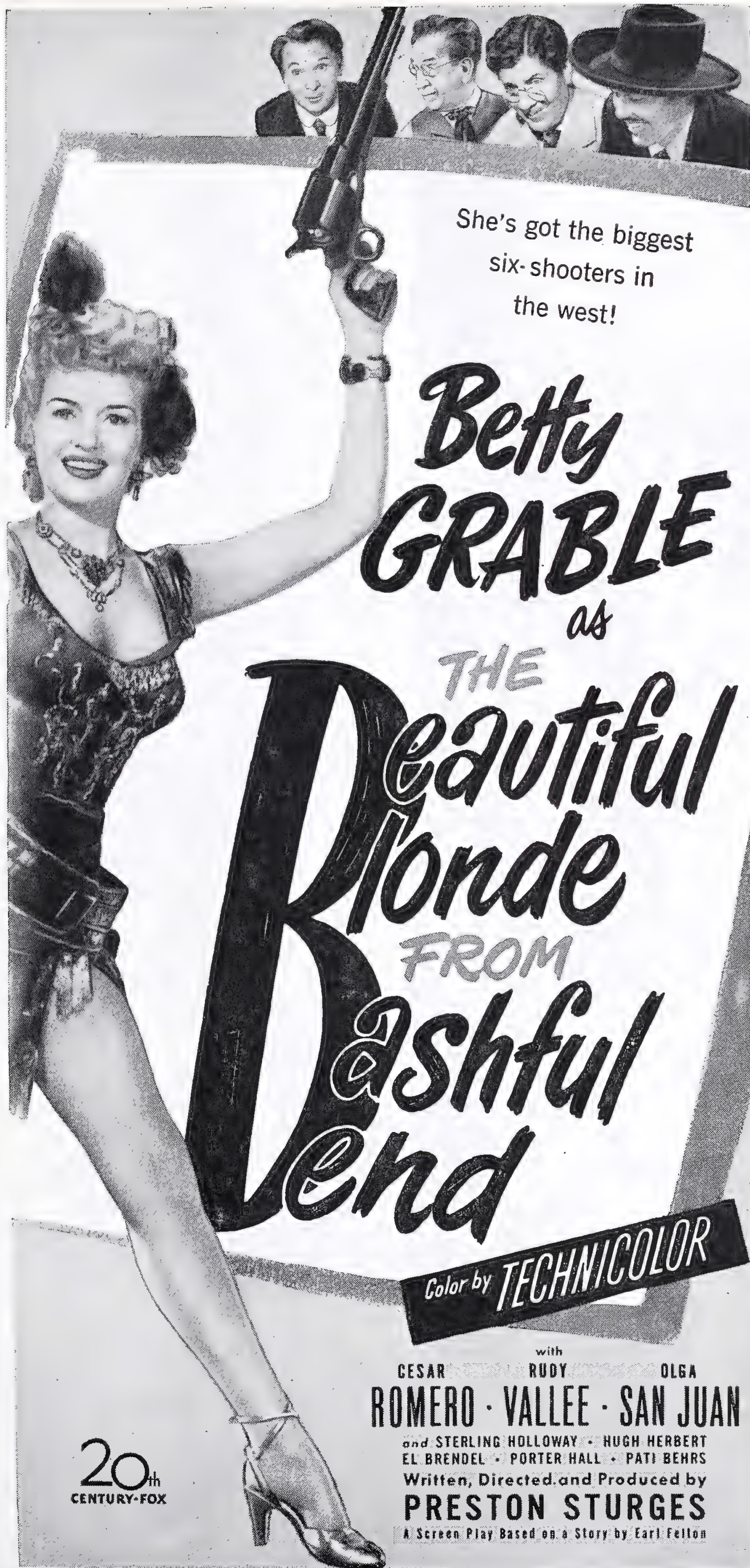
**IMPACT**—Popkin-UA: Walter Williams, Brian Donlevy; Marsha Peters, Ella Raines; Lt. Quincy, Charles Coburn; Lucie Williams, Helen Walker; Su Lin, Anna May Wong; Mrs. Peters, Mae Marsh; Jim Torrance, Tony Barrett; Dist. Att., William Wright; Capt. Callahan, Robert Warwick; Ah Sing, Philip Ahn; Eldredge, Art Baker; Dr. Bender, Erskine Sanford; Expert, Bill Ruhl; Farmer, Raymond Bond; Operator, Linda Johnson; Apt. Manager, Ruth Robinson; Police Sgt., Mike Pat Donovan; Reporters, Dick Gordon, Arthur Hecht, W. J. O'Brien, Martin Doric, Sammy Finn, Tom Martin; Burke, Tom Henry; Board Member, Frank Pershing; Saunders, Lucius Cooke; Della, Mary Landa; M. V. Driver, Tom Greenway; M. V. Helper, Ben Welden.

**MANHANDLED**—Paramount: Merl Kramer, Dorothy Lamour; Joe Cooper, Sterling Hayden; Karl Benson, Dan Duryea; Mrs. Alton Bennet, Irene Hervey; Dr. Redman, Harold Vermilyea; Mr. Alton Bennet, Alan Napier; Detective Lieut. Dawson, Art Smith; Sgt. Fayle, Irving Bacon; Guy Bayard, Philip Reed.

**MR. BELVEDERE GOES TO COLLEGE**—20th Century-Fox; Lynn Belvedere, Clifton Webb; Ellen Baker, Shirley Temple; Bill Chase, Tom Drake; Avery Brubaker, Alan Young; Mrs. Chase, Jessie Royce Landis; Kay Nelson, Kathleen Hughes; Dr. Gibbs, Taylor Holmes; Corny Whittaker, Alvin Greenman; Dr. Keating, Paul Harvey; Griggs, Barry Kelley; Joe Fisher, Bob Patten; Hickey, Lee MacGregor; Marian, Helen Wescott; Pratt, Jeff Chandler; McCarthy, Clancy Cooper; Sally, Evelyn Eaton; Barbara, Judy Brubaker; Babe, Kathleen Freeman; Marta, Lotte Stein; Jean Auchincloss, Peggy Call; Nancy, Ruth Tobey; Peggy, Elaine Ryan; Isabelle, Pattee Chapman; Fluffy, Joyce Otis; Davy, Lonnie Thomas; Prof. Ives, Reginald Sheffield; Prof. Lindley, Colin Campbell; Miss Cadwallar, Katherine Lang; Mrs. Myrtle, Isabel Withers; Instructor, Arthur Space; Beanie, Gil Stratton Jr.

**OUTPOST IN MOROCCO**—Bischoff-UA: Capt. Paul Gerard, George Raft; Cara, Marie Windsor; Lieut. Glysko, Akim Tamiroff; Col. Pascal, John Littel; Emir of Bel-Rashad, Eduard Franz; Bamboule, Erno Verebes; Caid Osman, Crane Whitley; Commandant Fronval, Damian O'Flynn.

**SARABAND**—Rank-Eagle Lion: Konigsmark, Stewart Granger; Sophie Dorothea, Joan Greenwood; Countess Platen, Flora Robson; The Electress Sophia, Francoise Rosay; The Elector Ernest Augustus, Frederick Valk; Prince George Louis, Peter Bull;



She's got the biggest  
six-shooters in  
the west!

**Betty  
GRABLE**

as

THE

**Beautiful  
Blonde  
FROM  
Dashful  
End**

Color by **TECHNICOLOR**

with  
**CESAR ROMERO · RUDY VALLEE · OLGA SAN JUAN**

and **STERLING HOLLOWAY · HUGH HERBERT  
EL BRENDEN · PORTER HALL · PATI BEHRS**

Written, Directed and Produced by

**PRESTON STURGES**

A Screen Play Based on a Story by Earl Felton

**20<sup>th</sup>  
CENTURY-FOX**





# Beauty

depends on

## Hold-Bobs

...because HOLD-BOBS really hold. The perfection of this beauty is assured because those perfect curls are formed and held in place gently, yet so very securely, by this truly superior bobby pin. There is nothing finer.

More women use  
HOLD-BOBS  
than all other  
bobby pins combined



\*T. M. REG.  
U. S. PAT. OFF.

HOLD-BOB\* is a GAYLA hair beauty aid

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Durer, Anthony Quayle; Prince Charles, Michael Gough; Frau Busche, Megs Jenkins; Knesbeck, Jill Balcon; Duke George William, David Horne; Countess Eleanore, Mercia Swinburne; Major Eck, Cecil Trouncer; Count Platen, Noel Howlett; Maria, Barbara Leake; Lord of Misrule, Miles Malleon; Young Prince George, Anthony Lang; Young Princess Sophie, Rosemary Lang; Nils, Edward Sinclair.

SET-UP, THE—RKO: Stoker, Robert Ryan; Julie, Audrey Totter; Tiny, George Tobias; Little Boy, Alan Baxter; Gus, Wallace Ford; Red, Percy Helton; Tiger Nelson, Hal Fieberling; Shanley, Darryl Hickman; Moore, Kenny O'Morrison; Luther Hawkins, James Edwards; Gunboat Johnson, David Clarke; Souza, Phillip Pine; Danny, Edwin Max.

STRATTON STORY, THE—M-G-M: Monty Stratton, James Stewart; Ethel, June Allyson; Barney Wile, Frank Morgan; Ma Stratton, Agnes Moorehead; Eddie Dibson, Bill Williams; Ted Lyons, Bruce Cowling; Josh Higgins, Cliff Clark; Dot, Mary Lawrence; Luke Appling, Dean White; Earnie, Robert Gist; Gene Bearden, Bill Dickey, Jimmy Dykes and Mervyn Shea, Themselves.

TAKE ME OUT TO THE BALL GAME—M-G-M: Dennis Ryan, Frank Sinatra; K. C. Higgins, Esther Williams; Eddie O'Brien, Gene Kelly; Shirley Delwyn, Betty Garrett; Joe Lorgan, Edward Arnold; Nat Goldberg, Jules Munshin; Michael Gilhuly, Richard Lane; Slappy Burke, Tom Dugan.

TOO LATE FOR TEARS—Stromberg-UA: Jane Palmer, Elizabeth Scott; Dan Blake, Don DeFore; Danny Fuller, Dan Duryea; Alan Palmer, Arthur Kennedy; Kathy Palmer, Kristine Miller; Lieut. Breach, Barry Kelley.

TULSA—Wanger-Eagle Lion: Cherokee Lansing, Susan Hayward; Brad Brady, Robert Preston; Jim Redbird, Pedro Armendariz; Bruce Tanner, Lloyd Gough; Pinky Jimpson, Chill Wills; Johnny Brady, Ed Begley; Steve, Roland Jack; Nelse Lansing, Harry Shannon.

UNDERCOVER MAN, THE—Columbia: Frank Warren, Glenn Ford; Judith Warren, Nina Foch; George Pappas, James Whitmore; Edward O'Rourke, Barry Kelley; Stanley Weinberg, David Wolfe; Inspector Herzog, Frank Tweddell; Joseph S. Horan, Howard St. John; Sergeant Shannon, John F. Hamilton; Sidney Gordon, Leo Penn; Rosa Rocco, Joan Lazer; Maria Rocco, Esther Minciotti; Theresa Rocco, Angela Clarke; Salvatore Rocco, Anthony Caruso; Manny Zanger, Robert Osterloh; Gladys LaVerne, Kay Medford; Muriel Gordon, Patricia White; Johnny, Peter Brocco; Judge Parker, Everett Glass; Newsboy, Joe Mantell; Fred Ferguson, Michael Cisney; Alice Ferguson, Marcella Cisney; Harris, Sidney Dubin; Druggist, William Vedder.

WINDOW, THE—RKO: Mrs. Woodry, Barbara Hale; Tommy, Bobby Driscoll; Mr. Woodry, Arthur Kennedy; Mr. Kellerson, Paul Stewart; Mrs. Kellerson, Ruth Roman.

YOUNGER BROTHERS, THE—Warners-First National: Cole, Wayne Morris; Kate, Janis Paige; Jim, Bruce Bennett; Mary, Geraldine Brooks; Johnny, Robert Hutton; Sheriff Knudson, Alan Hale; Ryckman, Fred Clark; Bob, James Brown; Joe, Monte Blue; Hatch, Tom Tyler; Hendricks, William Forrest; Chairman, Ian Wolfe.

\*\*\*\*\*



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STERN'S  
"SPORTS  
NEWSREEL"**

Every Friday NBC

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Read BILL STERN'S  
"SPORT SURPRISE"  
feature in the current issue of  
SPORT magazine  
now on newsstands

# Just Whistle...

by Bissell



The house is shining-clean for the wedding... when excelsior from Aunt Clara's last-minute wedding gift goes all over the carpet! What to do?

Just whistle... and whisk out the Bissell Carpet Sweeper. That new "Bisco-matic"\* Brush Action sweeps clean without any pressure on the handle...



Works automatically, adjusting itself to any rug, from the thickest broadloom to the smoothest Oriental! It even picks up perfectly when the handle is held low, for sweeping under tables and chairs.

Hint to brides: Use your vacuum for periodic cleaning, a "Bisco-matic" Bissell® for everyday quick pick-ups.



Exceptional values. "Bisco-matic" Bissells with "Sta-up" Handle and easy "Flip-O" Empty as low as \$6.45. Other models for even less. Illustrated: the "Vanity" at \$8.45.

# Bissell Sweepers

The Bissell Carpet Sweeper Co.  
Grand Rapids 2, Michigan

\*Reg. U. S. Pat. Off. Bissell's patented full spring controlled brush



# PLATTER

By Lester Gottlieb

**THE HUMPHREY BOGART RUMBA:** Here's the new novelty hit that catalogs all your favorite movie stars and in Latin-American rhyme. Betty Garrett (M-G-M) does a slick job with the tune plus a surprise ending you'll like. Freddy Martin (Victor) gets nostalgic with the same number, reeling off a list of long-forgotten screen names.

**DANNY KAYE:** Danny has made a new Decca disc worth having. He's revived the timeless "St. Louis Blues" and a cutie from 1912 called "Ballin' the Jack."

**TAKE ME OUT TO THE BALL GAME:** "The Right Girl for Me" gets the big play from Gordon MacRae (Capitol) and Sammy Kaye (Victor).

**A CONNECTICUT YANKEE:** Bing, himself, has waxed all the Burke and Van Heusen tunes for Decca. You'll also like The Modernaires' version of "Busy Doing Nothing" (Columbia), the way Frank Sinatra sings "If You Stub Your Toe" and the ballad, "When Is Sometime?" (Columbia). Dance tempos with the latter tune get Jack Fina interpretation (M-G-M). Art Mooney's band concentrates on "Once and for Always" (M-G-M).

**EASTER PARADE:** Better late than never, is the best way to welcome the original sound track recordings of this film. The stars, Fred Astaire, Judy Garland, Ann Miller and Peter Lawford, recreate their versions of such winners as the title tune, "Steppin' out with My Baby," "A Couple of Swells," "Better Luck Next Time" and "Chasin' the Blues Away."

**PORTRAIT OF JENNIE:** The tender theme from this beautiful film is exquisitely handled by The King Cole Trio (Capitol).

**POPULAR ALBUMS:** Lyn Duddy's Swing Choir, a really talented and fresh group, run through a collection of good old Gus Edwards tunes in a new M-G-M collection . . . Al Goodman and his orchestra play eight beautiful Victor Herbert tunes in a pretty Columbia packet . . . Capitol issues a single "virtually unbreakable" record for kiddies called "Witch-A-Ma-Jig" sung by Smilin' Ed McConnell and his Buster Brown Gang.

"I dress for a dinner dance...  
at 8 o'clock in the morning!"



1. "For a busy day, I love my chic ensemble in contrasting woollens with its matching bonnet. And, of course, I rely on gentler, even more effective Odorono Cream . . . because I know it protects me from perspiration and odor a full 24 hours!"

New Odorono Cream brings you an improved new formula in a bright new package. Stays creamy smooth too . . . even if you leave the cap off for weeks!



2. "For a brilliant evening, I remove the jacket and hat, and presto! My dress turns into a new off-the-shoulder formal! I'm confident of my charm all evening, too, thanks to new Odorono Cream . . . because I find it gives me the most effective protection I've ever known!"

It never harms fine fabrics, and is so gentle you can use it right after shaving! You'll find it the perfect deodorant.



New Odorono Cream  
safely stops perspiration  
and odor a full 24 hours!

(Now in new 25¢ and 50¢ sizes, plus tax)





School days: Shirley Temple discovers college life with Clifton Webb is not according to the curriculum

✓✓✓ (F) **Mr. Belvedere Goes to College**  
(Twentieth Century-Fox)

**H**ILARIOUS is the word for this sequel to "Sitting Pretty." That's only to be expected, however, with that one-man laugh riot Clifton Webb again portraying the eccentric *Lynn Belvedere*. Winsome Shirley Temple and likable Tom Drake are on hand this time, making an attractive twosome.

Webb enrolls to win a ten-thousand-dollar literary prize, which he can only claim if he holds a college degree. The ex-baby sitter, author and self-confessed genius intends to complete the four-year course in one year, an unheard of feat. However, as the faculty, students, and his cocky roommate, Alan Young, soon discover, nothing is beyond Webb.

Your Reviewer Says: Wins a diploma for laughs.

✓✓ (F) **Saraband** (Rank-Eagle Lion)

**T**HIS is an elaborate, handsomely mounted British film of not-so-royal royalty in the 1680's. Stewart Granger and Joan Greenwood are the ill-starred lovers, sacrificed to dynastic ambitions.

Joan movingly portrays Princess Sophie Dorothea who, at sixteen, is married off to middle-aged George Louis (Peter Bull). Mother-in-law Francoise Rosay sees to it that Joan conducts herself as befits the wife of a man who one day will rule England. Life is lonely for Joan until Granger, a soldier of fortune, puts in a dashing appearance. Their romance, however, is doomed from the start because of conniving Countess Platen. As played by Flora Robson, she is a diabolically clever creature, whose rage knows no bounds.

Your Reviewer Says: Vivid historical romance.



Big-time drama with small town setting: Joan Crawford and David Brian register as a romantic team

✓✓ (F) **Flamingo Road** (Warners)

**A**N amazing actress—Joan Crawford. She lends lustre to every part she plays, she really makes the character live.

This time Joan is a refugee from a carnival. Life has treated her shabbily but she's no quitter, even when confronted by such a formidable foe as Sydney Greenstreet. He's a political boss with high ambitions for his protege, Zachary Scott.

It's a spicy concoction of romance and politics which introduces attractive newcomer, David Brian. As the understanding older man in Joan's life, Brian registers in a big way. Scott is convincingly weak-willed, Greenstreet unbelievably villainous while Gladys George plays a brassy but big-hearted owner of a roadhouse.

Your Reviewer Says: A compelling drama.

# Shadow

By Elsa Branden

✓✓✓ Outstanding    ✓✓ Very good    ✓ Good  
F—For the whole family    A—For adults





Triple play triumph: Frank Sinatra, Gene Kelly and Esther Williams score in tap-happy musical mix-up

✓✓ (F) **Take Me out to the Ball Game**  
(M-G-M)

**C**UPID is the umpire in this Technicolor triple-header with Frank Sinatra, Gene Kelly and Esther Williams.

As boss of the ball team, Esther makes all the boys toe the mark and even lady-killer Kelly can't sweep her off her feet. When not on the diamond, Frank and Gene are wowing the customers as a song-and-dance team.

Betty Garrett is amusing as a man-chasing female; Jules Munshin makes a comical ball player; Edward Arnold is the menace. Apart from his acting chore, the clever Mister Kelly collaborated on the story and staged the musical numbers. The result is a tuneful, enjoyable movie.

Your Reviewer Says: Snappy, happy filmusical.



All in the game: Love takes a beating in realistic fight story featuring Kirk Douglas, Marilyn Maxwell

✓✓ (F) **Champion** (Screen Plays-UA)

**L**ONG, loud cheers for the season's smashing movie of the fight game.

Kirk Douglas, well on the way to being the screen's most magnetic male, arrestingly portrays a boy driven by the desire to make something of himself. But he doesn't care whom he hurts in the process. To the public, Douglas is a hero who has walloped his way to the championship. However, Kirk's crippled brother, Arthur Kennedy, his loyal manager, Paul Stewart, and his various lady loves have reason to feel otherwise.

These dramatic episodes in the champ's life are punctuated by highly realistic bouts in the ring. All told, an ably acted and directed picture with Douglas emerging as the winner.

Your Reviewer Says: It's a knockout!

✓✓ (F) **The Window** (RKO)

**D**ISGUISED as a simple story about an over-imaginative little boy, this is actually more exciting than a half dozen Westerns put together. Young Bobby Driscoll draws the plum part. Like the lad in Aesop's fable, he tells so many tall tales that nobody pays attention when he cries, "Wolf!" His parents, Barbara Hale and Arthur Kennedy, are at their wits' end because of his constant stream of stories. So when Bobby reports a real murder, they put it down as pure invention. Paul Stewart and Ruth Roman alone know that Bobby is telling the truth and must be silenced.

A different kind of picture, this will hold you spellbound. Bobby is completely believable, while Kennedy and Stewart are outstanding.

Your Reviewer Says: A fascinating film.

(Continued on page 104)

# Stage

For Complete Casts of Current Pictures See Page 27.

For Best Pictures of the Month  
and Best Performances See Page 107.



WOODBURY PRESENTS NEW MIRACLE DISCOVERY FOR LOVELIER SKIN

# Penaten in Woodbury De Luxe Cold Cream Cleanses Skin Cleaner

In Penaten, Woodbury introduces a modern-miracle...a *penetrating* ingredient newly developed.

Almost unbelievable! Penaten means Woodbury De Luxe Cold Cream penetrates *deeper into pore openings!* Cleanses deeper and cleaner. Seeks out grime and make-up. *Amazingly thorough—thoroughly gentle.* Your skin looks *clearer* because it's *cleaner!*

Twin miracle! Penaten helps Woodbury's rich skin softeners penetrate deeper. Seep deeper into pore openings. Skin is smoother, softer—glorious as never before!

Today, get this new, new magic—Woodbury De Luxe Cold Cream with Penaten. See the difference—the lovely, lovely difference—in your skin!

Jars with pink-and-gold labels. Trial size, 20¢ to largest luxury sizes, \$1.39. Plus tax.

Your cleansing  
tissue  
proves it!



If your skin's dry...New, Deeper Softening with PENATEN

in Woodbury De Luxe Dry Skin Cream



A marvel, too!... the velvet beauty that comes to dry skin... through deeper, richer softening! Penaten, in Woodbury De Luxe Dry Skin Cream, helps rich, smoothing emollients

penetrate into pore openings. Lanolin's softening benefits go deeper, softening tiny lines... smoothing flaky roughness to fresher, younger-looking beauty.





# IT GIVES US GREAT PLEASURE . . .

**T**HIS, the June, 1949, issue of Photoplay is a very special issue.

It is Photoplay's way of thanking an old friend.

This June, Metro-Goldwyn-Mayer celebrates its twenty-fifth year of motion picture production.

In the world of films, twenty-five years are a dozen lifetimes . . . the lifetime of the silent films, the career lives of glittering Garbo, John Gilbert, Marie Dressler, Norma Shearer . . . the coming to life of sound, the screen birth of Gable, Garland, Rooney . . . the newer advent of Lana Turner, June Allyson, Gene Kelly, Greer Garson, Esther Williams.

In these twenty-five years, we, who are movie-goers, have been brought hours of laughter and romance, moments to forget worries and tears.

To thank the movie makers, Photoplay offers this anniversary issue. In it you will find a gay history of Metro, Leo the Lion's confessions, a contest of star-giving, nearly two dozen features and rich pages of portraits.

From the cover of June Allyson to the last column of back-of-book type, it is Photoplay saying: Congratulations to Louis B. Mayer and M-G-M for the fine production leadership which for twenty-five years has maintained a standard of the best in motion picture entertainment.

*Fred Sammis*



# Tangled Lives

BY LOUELLA O. PARSONS



On the "Zaca" in happier days when it looked as if Nora and Errol were sailing in calmer waters



But a sudden change of heart sent Nora to Las Vegas with Dick Haymes to prepare for her divorce



**Nora stayed with Errol when the world asked why. The ending should have been**

**“So they lived happily ever after.”**

**I**F YOU wrote the story of Errol Flynn and Nora Eddington as fiction, I doubt if you could sell it.

Fiction should be plausible. And what is plausible about a man, who is one of the most fascinating, handsome and sought-after in the world, losing a beautiful little former cigarette-stand girl who at one time adored him? She told me once, “Being married to Errol has not been easy. He is a carefree bachelor at heart. But he is the only man in the world for me and I will stick to him, no matter what happens.”

And, because she loved him so much, the man began to change. He forgot about his carefree bachelor days in his pride in his family. He laughed when he was kidded about settling down to home and fireside. They were blessed with two beautiful little girls, to whom they gave the fascinating Irish names of Diedre and Rory.

And the ending of the story of Errol and Nora should have been, “So they lived happily ever after.”

But, somewhere in the middle, the plot went off the track. The girl changed “character” in mid-drama. The same girl, who had said she wanted nothing in life but the man she loved and to be the mother of his children, suddenly walked out on everything that has been dear to her. It doesn’t add up.

Even Errol does not know why his beautiful wife left him and is suing for a quick divorce in Las Vegas! I can tell you this, and many more things straight (*Continued on page 72*)



Today Errol still says, “I never want to hurt Nora.” His next film is “Montana”



# Love and a Girl Named Liz

BY ANN MACGREGOR

Seventeen is not an age of reason—it's  
that romantic age—when falling in love  
is just a young girl's way of growing up

**I**T SEEMS only yesterday that Elizabeth Taylor was writing slender volumes about a pet chipmunk. And until recently, a photograph of her without a pet was a rarity. But now this is changed. Now, seventeen and an authentic beauty, Elizabeth proves true to her years. She still cares about her pets but she has less time for them. There are men in her life.

There's Glenn Davis to whom she was almost engaged. Glenn was her escort at the Academy Awards, a signal honor certainly. There's Jerome Courtland. Her dates with Jerome usually take them to the movies. She sees Tommy Breen too. She and Tommy like to go for long rides and talk about Life.

There also is William Pauley Jr., whom Elizabeth met at a dance in Florida and who currently is the Taylor's house-guest. Bill seems the man of the moment. But how long this will last is as uncertain as spring and seventeen. For shortly, Bill departs to make way for the Delepinos of London. The Taylors and the Delepinos are old friends. But the fact remains that Mickey Delepino, just twenty-one was Elizabeth's constant escort recently when she was in London.

*(Continued on page 74)*



Liz with her parents: Father took a firm stand when Glenn, in portrait, proposed—paying for that ice cream!

Electric in blue:  
Elizabeth Taylor  
of "Conspirator"

*Coplan-Dirone*







# WIN

## A PRESENT FROM A STAR

Calling all readers for a chance to win—a diamond ring, a flying trip to Hollywood or any one of fifty wonderful prizes

### ENTRY BLANK

Write a last line for this jingle

For twenty-five years now Leo's  
roar

Has been the prelude to movies  
galore.

Long may he reign

In his movie domain

(Fill in line to rhyme with "roar.")

Example: Proud guardian of stars we adore.

Fill in the prize for which you are competing and the name of the star who is giving it. Also your name and address and mail to:

Photoplay-Metro Contest, P. O. Box 1448,  
Grand Central Station, New York, N. Y.

I want the ..... from .....  
(name of prize) (name of star)

Name .....

Street .....

City ..... State .....

**A** TWENTY-FIFTH ANNIVERSARY!  
But on this occasion the celebrant—the Metro-Goldwyn-Mayer Studios—gives presents instead of receiving them. So win a present from a Metro star!

#### Prizes

#### Donors

- |  |                   |
|--|-------------------|
| 1. Prism-Lite diamond ring and gold wedding band                                     | June Allyson      |
| 2. "Little Women" dress by Lanz of California, size 13                               | Janet Leigh       |
| 3. Set of Coro Costume Jewelry   | Judy Garland      |
| 4. Guitar used in "Border Incident"  | Ricardo Montalban |
| 5. Purse carried in "The Forsyte Saga"   | Greer Garson      |
| 6. American Airlines round trip to Hollywood from airport nearest to your home       | Robert Taylor     |
| 7. Saks-Fifth Avenue Sweater, size 34  | Ava Gardner       |
| 8. Esther Williams-Cole of California Swimsuit worn in "Neptune's Daughter," size 36 | Esther Williams   |
| 9. Topflight Tennis Racquet  | Van Johnson       |

(Continued on page 102)





To make you glow—June Allyson's gift of a Prism-Lite diamond ring, gold wedding band



Winning accessory for the line that wins is Betty Garrett's donation of a smart Ingber bag



You'll have time on your hand if you win Ann Sothorn's present—a ladies' Gruen wrist watch



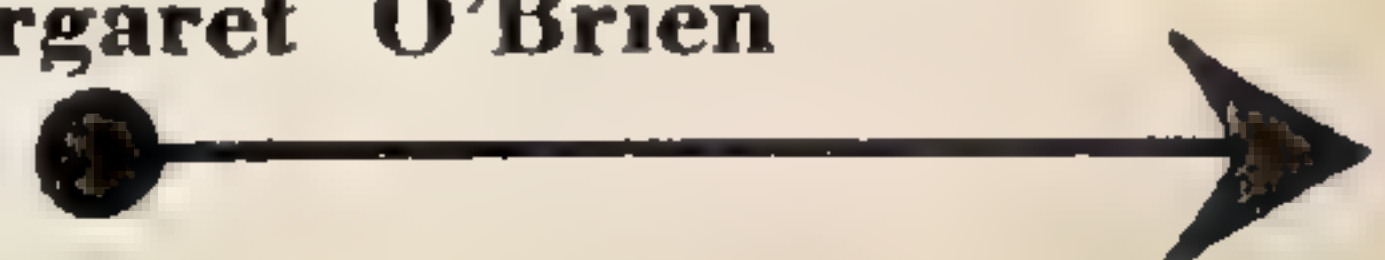
The last word for smokers! Walter Pidgeon chose the Ronson Master Case for his prize



Ricardo Montalban hits a high note with his gift—the guitar he uses in "Border Incident"



To 3 winners, a set of "Little Women" dolls by Mme. Alexander from Margaret O'Brien







Greer Garson's gift—the beaded purse she uses in "Forsyte Saga"  
*Shugrue*



For that lucky line—a Saks Fifth Avenue sweater from Ava Gardner in size 34  
*Fink*



For the music minded—an autographed album of Jeanette MacDonald's records  
*Fink*

## WIN A PRESENT FROM A STAR

*Graybill*

For an original last line—an original Frank Sinatra painting



*Dyer*

Something to aim for—Topflight tennis racquet will be Van Johnson's prize gift



*Graybill*

Round trip to Hollywood from Robert Taylor, via American Airlines







From Ann Miller, the Saks Fifth Avenue dancing shoes she wears in "On the Town," in size 7½AA  
*Graybill*



Smart present for a smart winner—Audrey Totter poses in her donation—an original hat by John-Frederics  
*Graybill*

*Manatt*

Here's your chance to travel in style, courtesy of Peter Lawford—a handsome set of luggage



*Graybill*

Don't waste a second trying for this one—a beautiful Gruen wrist watch, with the compliments of Gene Kelly







# ACE OF HEARTS

BY HERB HOWE

Lawford yearns for the  
life of a beachcomber while  
the ladies yearn for the  
love of Pete

*Photographs by Ann MacNamara*

**P**RINCESSES of Hollywood in white mink and diamonds appear to have everything. Actually they suffer cruel want of Heaven's most precious gift to girlhood—the loving male. Among the young actors, there are not enough Romeos measuring up to the Juliets' ideal requirements. To the girls' piteous wail that there are not enough men in town, Peter retorts there are not girls enough either.

Now on the twilight side of twenty-five, Peter reminisces of the good old days of his teens that he spent with Judy and June and Ava and Lana. As each in turn was snatched into matrimony, he took to brooding on the beach.

Lately, (Continued on page 94)

When Peter Lawford feels a black mood coming on he heads for the sea





**He believes he looks like his father, in portrait above, but thinks he has his mother's temperament**

**Mike Romanoff has a special greeting for Pete, whose taste in food is like his taste in women—discriminating**



**He receives more letters than any other actor on the studio lot. His next picture will be "The Red Danube"**









# Jenny and Miss Jones

BY GREGORY PECK

Peter Pan in blue jeans—

hiding behind the skirts of a great actress

FROM where I stand, after five years' acquaintanceship, Jennifer Jones is a dual personality—artist and girl.

A difficult portrait to pen, "the Jones girls." Never will I forget an embarrassing interlude at a dinner party a couple of years ago. During a lull, when one could, or could not, sound quite profound, a young admirer of Jennifer's was full of questions about what Miss Jones was "really like."

"Well, she's . . ." I began, and then I stopped, searching for a suitable capsule comment. Finding none, I turned to another star present who also knew Jennifer.

"Well . . ." he said, and handed it back to me. Between us we made what probably were the two shortest after-dinner speeches ever given.

What is she really like? Artist and girl? I agree with my friend John Huston, who directed Jennifer in "We Were Strangers," and with whom I'm associated in "Quo Vadis." John, full of admiration for Jennifer's sensitive performance in the (*Continued on page 76*)



Jennifer (with Louis Jourdan, Vincente Minnelli) is a "Patsy" for a practical joke

Woman of the world: Jennifer as the alluring "Madame Bovary"

Manatt



# Lady with a past



June learned to lead with her right while making "The Stratton Story"



Pamela is one year old now and the Powells are convinced she shows signs of genius

PHOTOPLAY



Cover Girl

BY JUNE ALLYSON

Some things can't be forgotten—like the orange juice stand, dancing on a dare, those Dick Powell musicals and that taxi ride that took June's last cent





**T**HIS morning, I wriggled luxuriously in my first pair of *real* silk pajamas. Then I jumped right out of bed and my feet sank deep in the nice, thick, pink rug on my bedroom floor. "M-m-m-m!" I said, with hearty emphasis.

Sleepily, Richard said, "M-m-m-m, what?"

"Just m-m-m-m! I feel wonderful," I replied.

"I don't see how you can be so enthusiastic about getting up," he chuckled.

I didn't remind him he'd never gone riding his tricycle in a thunderstorm when he was a boy, had lightning strike a tree so a limb fell, killing his dog and seriously injuring his spine. When that happened to me, once, I had to lie in bed for a long, long time, just dreaming that *maybe someday* I might again be able to jump out of bed. I don't remember much about the room. I don't know if it had a rug on the floor or not. (Continued on page 77)

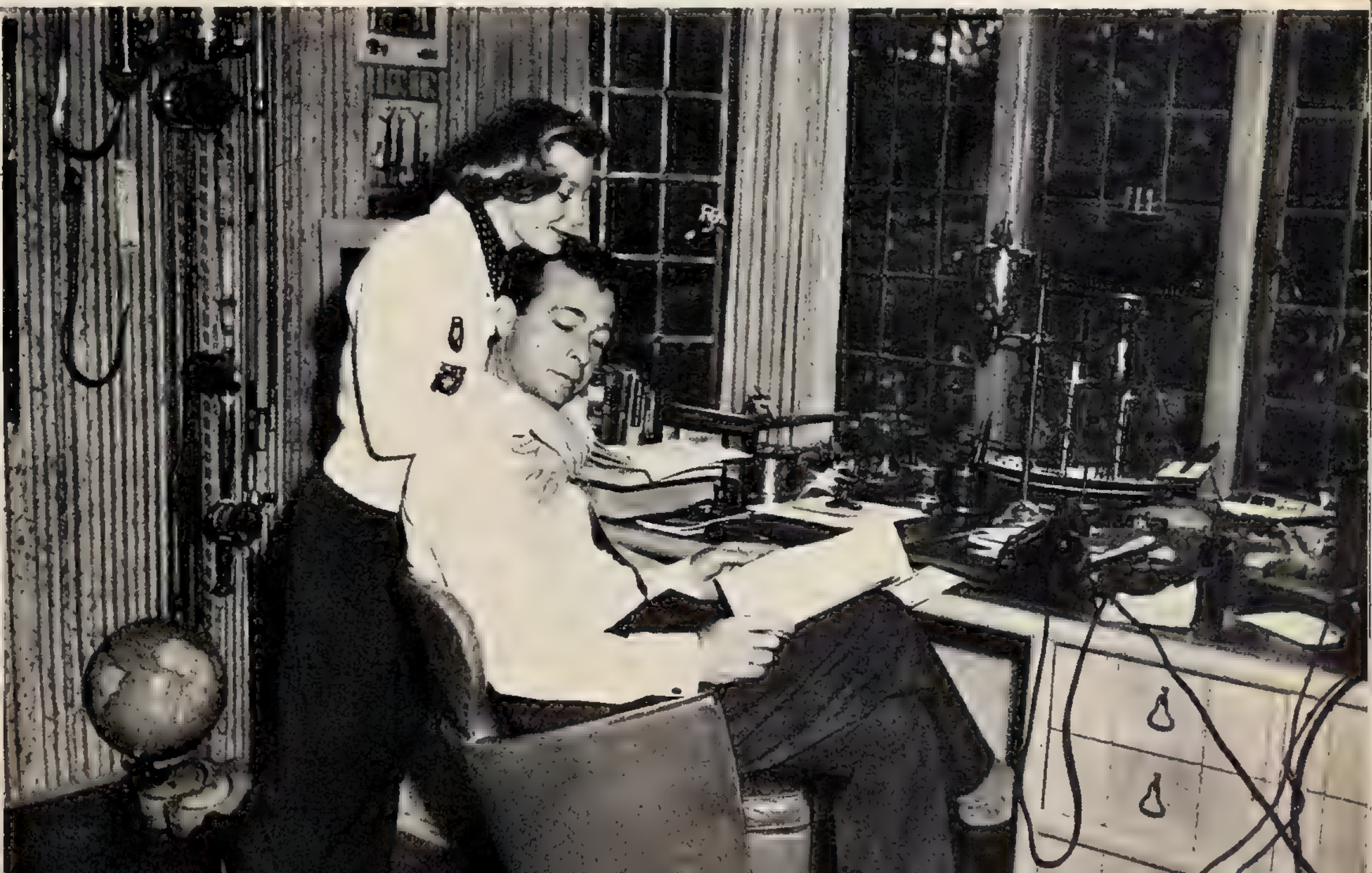


The rainy-day funds are often rifled by Richard, but he always leaves IOU's



Richard insists upon light breakfasts, but ends up eating half of June's

When June saw Dick in his early films, she never dreamed she'd marry him





# The Story Of The M-G-M STUDIOS

BY WYNN ROBERTS

Dreams and jealousies, ambitions and loves, color this history that only a Hollywood studio could produce

**T**HE actual formal celebration of the birth of Metro-Goldwyn-Mayer occurred on May 19, 1924, with appropriate grand gestures.

It was a definitely exciting occasion, for which plans and amalgamations had long been in the work. The air was full of optimism and happiness, yet nobody could possibly vision what a great institution was being started that lovely spring day.

Yet, it was very glittering. As master of ceremonies, the great Will Rogers rode on a white horse to the center of the broad lawn that lay between the six stages. Just think of it—six stages! What's more, Will introduced all six of the new M-G-M stars. Just think of that, too—six stars all under contract to one organization. Lights flashed. Cameras ground. History distinctly was being made.

It was super-colossal, the birth of M-G-M, only they didn't call it super-colossal then. They called it epic. Until that moment, the



Impossible, they said, to equal Lillian Gish—but now there's Ingrid



Loretta Young — she played adult roles when she was 13



Era of titles: Valentino, Pola Negri, newlyweds Mae Murray, Prince David Mdivani





The Metro-Goldwyn-Mayer studios twenty-five years ago—when six stars under contract to one organization made Hollywood history



Doug Fairbanks, Sr., Louella Parsons, Duke de Santa Mauro visit Marion Davies on set of film



The boy genius who helped put M-G-M in front studio ranks—the late Irving Thalberg with his wife, Norma Shearer



# The Story Of The **M-G-M STUDIOS**



The world might never have known Marie Dressler but for Hazel, her maid, left. (Claire Du Brey, right)



In "So This Is College" with Sally Starr, Elliott Nugent, Bob Montgomery, right, made good a boast

idea of any group in Hollywood having six stars and six stages—plus six hundred movie employees all on a single payroll—was as fantastic as it would be to imagine there would ever be found another actress with the spiritual insight and the personal simplicity of Lillian Gish.

This latter speculation was dismissed as completely impossible. Hollywood said there would never be another star with the qualities of Lillian Gish, one of the first of the six M-G-M stars.

So, twenty-five years later, in February, 1949, the actress who possesses exactly this combination of qualities, spiritual insight and personal simplicity, came to her third Photoplay dinner to accept her third Photoplay medal as reward for having the greatest popularity with the public. Ingrid Bergman, of course. And in 1949, also, M-G-M has thirty-one stages, 3500 employees, 76 stars and featured players under contract, and the head of the studio is still Mr. Louis B. Mayer.

In today's Hollywood, a standout fact about Metro-Goldwyn-Mayer is the manner in which it

has retained its top manpower, practically unchanged over the years. Goldwyn, while he loaned his name to the original combine—in exchange for some quick cash, you may be sure—was never actually a part of it. But Mayer, the instigator, has just signed a long term contract as boss man. The "Metro" interests, in those early days, were represented by Marcus Loew. He is dead now, but his son, Arthur Loew, inherited his position. Harry Rapf, there on the momentous beginning day, was still part of the firm when he died a few months ago. And Irving Thalberg undoubtedly would be there also, had he lived! But he didn't live, this boy genius, whom Mayer hired away from Universal.

Thalberg started in the film trade when he was so young he couldn't sign Universal's checks. But his talent had no truck with years. He might have been in his teens, but he put Universal in the front ranks.

Mayer picked him as his assistant, just as twenty-five years later, he has picked Dore Schary for the same position, and for about the same reasons.





Joan Crawford's instinct changed Gable, with second wife Rhea, from Mr. Nobody to a studio somebody!



"Marie Antoinette" brought tears for Norma Shearer and Tyrone Power—but for very different reasons

Thalberg was sensitive, cultured and, at the same time, a practical showman. Schary, first as a writer at M-G-M, and only a couple of seasons ago as head of RKO, has revealed these same qualities.

It was Thalberg who saw the possibilities of "The Big Parade," which had been expected to be just another program picture. It was Thalberg who was producer of the first big screen musical. And it was Thalberg, in the beginning, who understood actors and their ambitions so that he got the very best from them.

Today, this latter sensitiveness is embodied in Benny Thau, who in 1924 was an office boy with Loew, Inc., which again means he has been with the studio all this time. So, too, has Eddie Mannix, its business manager, and Howard Strickling, the publicity director.

These are great Hollywood executive names.

And the M-G-M stellar names are great. All of them from Gable and Garson, through Turner and Taylor, down to Lassie and the youngest stars, Margaret O'Brien and (Continued on page 108)



Nelson Eddy, Jeanette MacDonald scored as musical team but the public wanted a wedding picture





Clark's interest in Virginia Grey lasted for five years



Iris Bynum was a popular date until she met a certain colonel



The lady hasn't said yes —Dolly O'Brien Dorelis



His dates with Millicent Rogers found Clark in the social set



With Carole Lombard, the blithe spirit who loved life and laughter—and Clark



Glamorous girl executive Anita Colby is still a "good friend"

# Gable Fable

BY ELSA MAXWELL

A surprising view of Clark from a surprising source—a lady who isn't in love with him

**L**AST summer I saw a great deal of Clark Gable. We holidayed on the French Riviera at the same time. I remember Clark, especially, on the terrace of Eden Roc. He had joined Dolly O'Brien Dorelis and me after a golf game with the Duke of Windsor. He was, I decided, the best looking man I know. Health radiates from him. His

teeth are white. His eyes are sparkling.

Dolly teased him about his general color scheme, the light gray scarf that matched his eyes, the fine blue silk sweater that matched his blue trousers. And as she talked, I remembered the old Hollywood days, when beat-up trousers and an old leather jacket suited Clark (Continued on page 97)

The unpredictable: Clark Gable of "Any Number Can Play"







# Breakfast in

Elsie, the cook, fixes Van's lunch pail every day—puts in extra vitamins if she thinks he's looking tired



BY JACK McELROY



A.M. greetings from Jack McElroy

**I**F you don't like routine, stay away from Van Johnson's house early in the morning. Van moves through the first hour of his day with timetable accuracy. His alarm rings at 7 a.m. But long before the first buzz, he is showered, shaved and dressed. Alone in the dining room, he drinks fruit juice and black coffee and takes a quick look at the morning paper, not neglecting the sport page. Then he dashes to the kitchen to inspect the lunch that Elsie, who used to cook for President Hoover, is packing in his ample lunch pail. He carries his lunch because, long ago, he discovered that Elsie, packing it, allows for a man's appetite for midmorning and midafternoon snacks. Again in the dining room—Evie's downstairs by this time—he consumes poached eggs, bacon and toast. Evie contents herself with juice and coffee. Schuyler Van, in her nursery, has her routine, too. She makes mud pies out of her pablum and dips her fingers into the applesauce.

At 7:55, Van bids Evie and Schuyler goodbye. The studio gateman says you can set your watch by Van's arrival at 8:15.

(Tune in *Breakfast in Hollywood*—Monday through Friday, 1 p.m., PST; 2 p.m., EST, ABC)



# hollywood

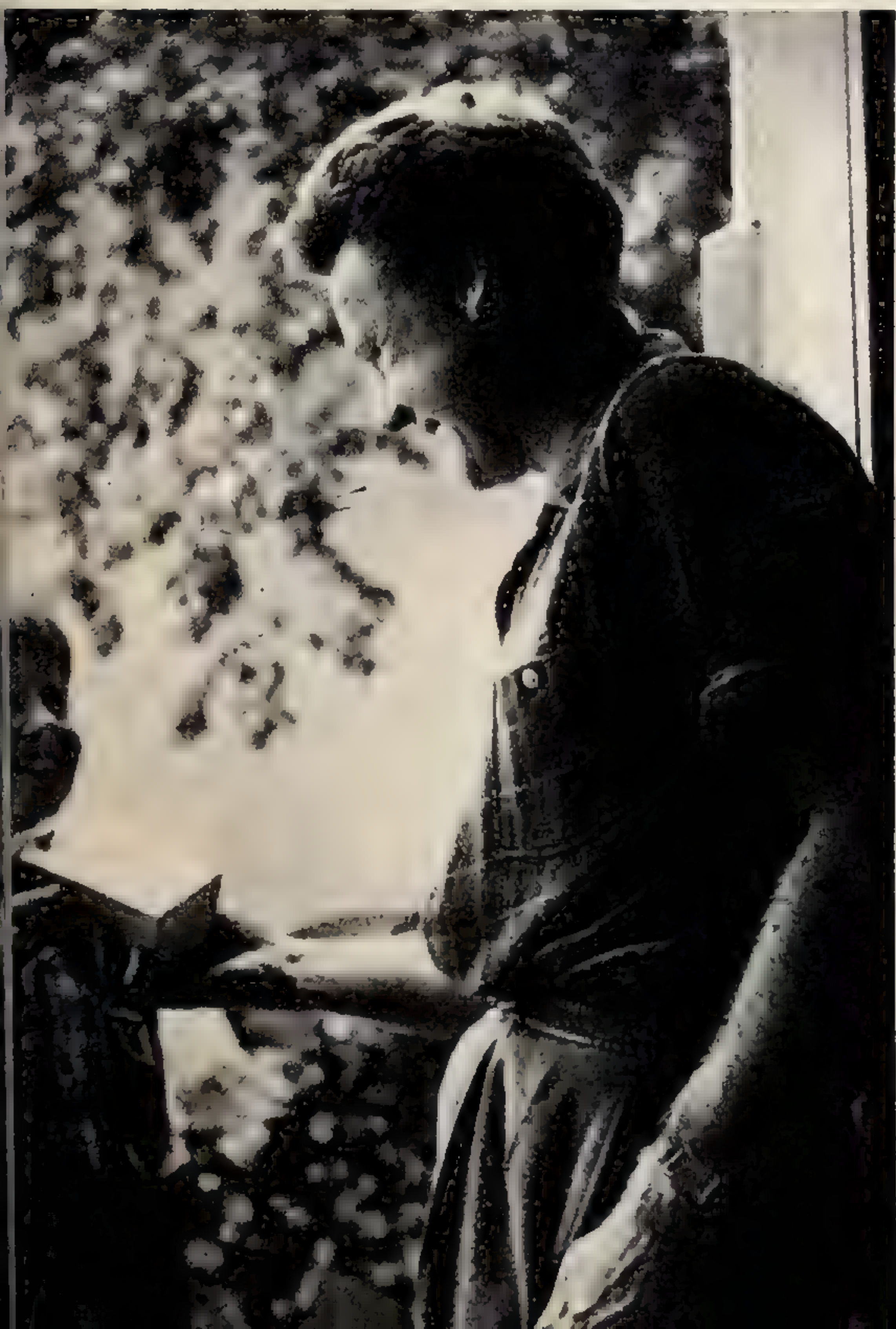
There's method in  
Van Johnson's early  
morning madness.  
Even Schuyler Van is  
learning that a daily  
routine can be fun

Van has coffee and juice  
alone. Evie joins him later  
for real breakfast



*Photographs by Don Ornitz*

Butch Jenkins arrives early with Van's  
dinner dessert—banana nut ice cream



And so to work. Schuyler Van needs Evie's support for that  
goodbye kiss. Van's new film is "The Good Old Summertime"







Jane Powell, at left, was floored with her gifts! Next to her, left to right, are Amanda Blake, Marsha Van Dyke, Janet Leigh, Angela Lansbury, Ann Miller and Mary Jane Smith, who started her movie career next day

**T**HE most exciting thing in a newly engaged girl's life is her first shower. Especially when it's a surprise like the one Jane Powell's actress-pals at the Metro Studios gave her recently. Not only did they bring her presents for her hope chest, they brought the supper, too.

Angela Lansbury, who has just completed "Samson and Delilah," is very clever in making things. She made the little cellophane "shower" umbrella that was the center of the table decorations, shaping it of wire wound with white ribbon, covering it with cellophane, clusters of white flowers and satin bows. Angela also brought the stuffed celery and deviled eggs, all placed neatly on a cookie sheet, covered with waxed paper.

Janet Leigh brought the avocado and cottage cheese salad, but couldn't stay to enjoy it since she was making a personal appearance at Birmingham Veterans Hospital and had to be up early the next morning for a retake for her next picture, "Forsyte Saga." She did wait until all the packages were opened, and what a nice variety of things Janie received to tuck away in her cedar chest! Since it was a miscellaneous shower, she got everything—from dainty table linens, bath-towel sets, miscellaneous silver pieces—to a black nightie!

All of the girls brought their swimming suits, and after the presents were properly admired, everyone announced (Continued on page 85)

# Spring Shower



BY KAY MULVEY

Janie was caught—in a flood  
of surprises. There was even a piggy-  
bank for that rainy day!

Color photographs by Fink and Smith





Janie was set for a quiet evening when . . . "Surprise!"



Even the refreshments were gifts. Angela made the parasol



Jane and Ann—and something different in desserts!



Geary Steffen, Jane's fiance, came calling—and was captured!

Surprise ending: Serves Geary right, breaking in on a "Hen" party! All he has to do now is find Janie!





# CONFESSIONS



As told to Sheilah Graham



Yesterday: Lucille Lesueur, Charleston champion. Today: Joan Crawford, dramatic actress

**G**ATHER around, kiddies! I'm going to let my mane down and talk. I don't know whether it's ethical or not, but I have a story to tell, and this is the time to tell it, when my big and illustrious Metro-Goldwyn-Mayer Company is celebrating my Silver Jubilee.

Twenty-five years! What joy, tragedy and just plain nonsense has passed beneath my still quite cute nose. Old love, young love, every kind of new love! Tragedy, triumph, disillusionment! All the pains and pleasures that fill a quarter of a century of living.

I was there when a gangling Swedish girl called Greta Gustafson, later tagged Garbo, stumbled awkwardly into the studio, to star in "The Torrent." She'd never make the grade, I



This wasn't acting, they said. Garbo and Gilbert in scene from "The Flesh and the Devil"



Deanna Durbin had the odds on Judy then. But "Butterball" Garland stayed



# OF LEO THE LION

A famous Hollywood character lets down his mane to give you an intimate glimpse of the stars as the public doesn't see them

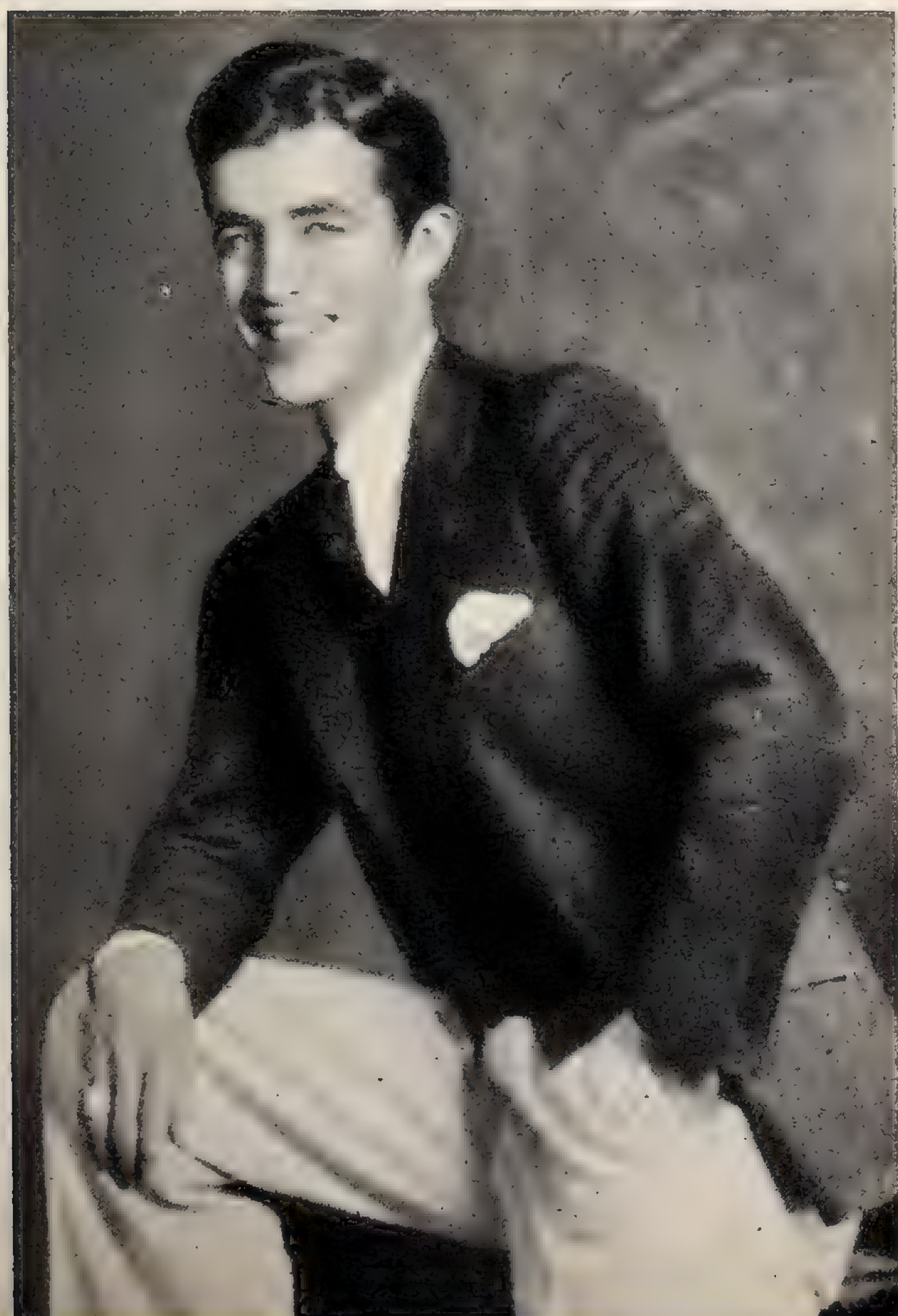
told my boss, Louis B. Mayer. And in all truth, I must say he was pretty doubtful himself.

What a lovely liar Greta made of us! And when John Gilbert fell in love with her during "The Flesh and the Devil," brother, that was *real* loving! I never could understand why they ignored my advice to marry.

Talking of great lovers, I saw John Barrymore through his last romance with his last wife, Elaine Barrie. I wonder where she is now? But what a time of it we all had when *Caliban* was chasing, and vice versa, his *Ariel*, from coast to coast and up and down the country. We nearly went crazy here at the studio, because John was making "Romeo and Juliet" and we never knew from day to (Continued on page 95)



Bill Powell's grief was shared by the world when platinum-haired Jean Harlow died suddenly



The cross-country romance of John Barrymore, Elaine Barrie kept studio heads up in the air!

Spangler Arlington Brough had to change his name and frame to click!







Esther's passion for growing things  
has husband Ben Gage waiting daily to see  
something sprout out of his pipe rack!



# Water color portrait

BY JOSEPH HENRY STEELE

**S**HE has no sense of time, invariably is late.

She is a rabid hat and lampshade maker.

She is allergic to people who gush and is constantly misplacing things.

She is very fond of garlic and would like to have four children.

She lives far away from it all—away out in Pacific Palisades, a good fifty minutes drive from Beverly Hills.

She abhors bebop music.

She was christened Esther Jane Williams.

She has never kept a diary, has a lusty appetite, and deplors the tension of modern American life which she believes is the chief contributor to our increasing divorce rate.

She doesn't like sardines, has no complexes or phobias, and wishes she could play the piano.

She never takes aspirin.

She cries at sad movies, speaks a little Spanish and thinks that sincerity is not a common virtue. She has been married nearly four years to Ben Gage, radio announcer and singer, whom she met as an Army sergeant on leave in Hollywood.

She has never worn a girdle.

Her opinion of girls and women who wear falsies, "They're not fooling anybody but themselves." (Continued on page 88)

**She's allergic to bebop but**

**dotes on garlic, saves on clothes**

**but goes berserk on groceries,**

**loves bullfights but can't bear**

**to see birds in cages!**

All-American blend: Esther  
Williams of "Neptune's Daughter"





Courtesy of the house:  
Brian Donlevy always  
uses the knocker on  
Judy's bedroom door

Assurance of tomorrow:  
Judy's "future" suite  
is filled with expres-  
sions of her dad's love



The Donlevy home at Malibu Beach, overlooking Pacific,  
where Brian waits for Judy's half-yearly homecomings



# STAR

## IN YOUR HOME

BY RUTH WATERBURY

Brian Donlevy's home is built out  
of more than wood and bricks and stone  
—it's built out of a small  
girl's need for a "future"





Brian, of "Command Decision," doesn't intend to let his divorce upset Judy's balance

Fit for a fairy-tale princess, her present room is planned for small-girl comfort



**T**HIS is a love story, about how to decorate a room for a debutante-to-be. It has a co-starring cast, Brian Donlevy and his six-year-old daughter, Judy. But, over and above it all, what makes it so distinctive is that it is the squarest facing up to the problem of a child of a divided home that we have ever encountered.

It's mighty tough on young emotions when, six months of the year, a child lives with one parent, six months with the other. Judy Donlevy has been doing this since she was four, when her mother and daddy were divorced.

Now, Brian adores Judy, openly and admittedly. He is a man of sentiment, as the Irish usually are, and he is also a man of great political sense. So what he is doing is to give his daughter the feeling that the happy loved past (Continued on page 92)

Someday Judy will appreciate the story behind the bedspread and canopy Brian used in her "future" room





When Margaret cried at her  
mother's wedding, people said,  
"Spoiled child!" This is  
her reason for those tears

# My Mother Understands

*by Margaret O'Brien*

As told to Gladys Hall

As *Mary* with Elsa Lanchester in "The Secret Garden"



As *Beth* with late C. Aubrey Smith in "Little Women"







Margaret with her mother and new stepfather, Don Sylvio. The miniature fox-terrier, Spotty, was given to her by her boss, Louis B. Mayer

Kaphan

**I** GUESS every little girl who has had her mother all to herself, just the two of them, wants it always to be like that. I guess all little girls feel badly when it isn't like that anymore. I did. That's why I cried while Mummy was being married to Don.

I cry very easily, it's true. Not long ago, we were on Mary Margaret McBride's radio program. Mary Margaret McBride asked what they do to make me cry in pictures. Mummy said, "They just tell her to cry and she does. Would you like her to cry for you now?" Mary Margaret McBride said

yes, she would, so I cried. I seem to have so many tears.

I suppose it was selfish of me to cry at the wedding. But Mummy doesn't think so. She says I have never disobeyed her, never been any trouble to her and if I am a little hurt and unhappy now, I should not be criticized.

Mummy and Don Sylvio have known each other for five years and she often said that someday maybe she and Don would get married. But I never believed she really would.

My Daddy died (Continued on page 100)



# BACK HOME IN CAROLINA



From the porch of her old home, Ava looks into downstairs room where she was born

That's where her heart  
longs to be—for Ava's a girl  
who never really left home

**B**ETWEEN pictures, stars usually head for Palm Springs or Sun Valley. But not Ava Gardner. She heads for Smithfield, N. C., a little town outside Raleigh. Neighbors there remember her as the little girl who played in the tobacco fields with their kids. In Ava's sister's home, she's just one of the family, bringing fresh collard home to cook, entertaining the kids with her gay stories. No wonder Ava's known as one of the nicest girls in Smithfield—and Hollywood!



Three sisters: Elsie Mae Creech, left, and Inez Grimes, right, didn't want to pose with Ava at first—said they were too fat!



Ava's no star in Inez's home—just Sis. Back in Hollywood, she calls the family every week, writes almost every day





Niece Mary Edna Grimes, 15, was dismayed when she heard Ava had reduced for "The Great Sinner." She gets Ava's clothes!



Neighbors greet Ava in village store, once owned by Ava's dad, now Elsie Mae's, right, with nephew Mike



Roll call: Back row, Mr. and Mrs. Fred Gardner, cousins, Billy Grimes, Bobby and Al Creech, nephews. Center, John and Inez Grimes, Ava, Elsie Mae Creech, Mrs. Carl Gardner, cousin, Melvine Gardner, brother. Front, Mary Edna and Michael





by *Photoplay's*  
Reporter-  
about-town  
**edith gwynn**

# HOLLYWOOD CLOTHES LINE

Say it with flowers—if you want to

shine in today's fashion picture



**W**ITH all the fancy parties that have been given lately, and there have been scads of them, believe us—the formal ones have been outnumbered by the really “rural” kind. While New Yorkers have been going berserk for bebop, the Hollywood glamour-pusses’ craze for square dancing has just about reached its peak.

The George Murphys and the Bob Montgomerys and their bunch have become so good at it, they’re going to challenge each other to a “match” any minute. One night the Murphys gave a party and the Lee Bowmans danced so hard that Helene almost fainted dead away. It took a quick whiff of spirits of ammonia to save the night for her. The Edgar Bergens, Gracie Allen and George Burns, Connie Moore and Johnny Maschio, June Allyson and Dick Powell and the Bob Montgomerys (natch!) were just a few of the crowd of square-dancers—but not “squares,” believe us. The gals wear gingham dresses, usually, with great full skirts, or just their stand-by “peasant outfits.” The men wear just about any old thing. It’s fun, but we don’t think this particular craze will last much longer. The film femmes like to show off their lovely clothes and a square dance is hardly the setting.

That’s why Janet Leigh saves her dreamy pink organdy dress for really festive occasions. The tight, strapless (Continued on page 99)

Fashion of the month:  
Real pink camelias  
cascade from waist to  
hem of Janet Leigh’s dress.  
She’s in “The Forsyte Saga”





ANOTHER FINE PRODUCT OF LEVER BROTHERS COMPANY

## NOW—Hollywood's own Beauty Soap in new **BATH SIZE**

**"Makes my beauty bath  
so fragrant, so luxurious,"**  
*says this famous star*

TAKE THIS BEAUTY TIP from one of Hollywood's loveliest stars. Try the generous, satin-smooth bath size Lux Toilet Soap. You'll find it makes your daily beauty bath more delightful than ever. The creamy lather whisks away dust and dirt, leaves skin really *fresh*. Delicately perfumed, too, with a flowerlike fragrance that clings!

*Lucille  
Ball*

Co-starring in Paramount Pictures'  
**"SORROWFUL JONES"**

**9 out of 10 Screen Stars use Lux Toilet Soap—Lux Girls are Lovelier!**



# Photo-Plays



Gene Kelly

fresh out of the University of Pittsburgh, couldn't get a job. He wanted to dance. Ever since he'd been a kid his feet had had a mind of their own! But his luck was low—and Chicago booking agents, cold



2

His bones didn't fail him! That afternoon an agent told him about a one-night job—not much money—at a club on the edge of town. "I'll take it," he said



1

In his room one day, counting his money (twenty-three cents) Gene was confronted by his landlady. "Is it a small deposit you're thinking of making on the rent?" she asked. "No," said Gene. "But my bones tell me I'll get a job today"



3

"You've just got time to go on," the club manager told Gene when he arrived. "There are three shows, each twenty-five minutes. The last one goes on at two. I'll give you dinner later"



# HOLLYWOOD STAR ADVENTURES TOLD IN COMICS



5

"Sorry about dinner," the manager greeted him. "But the kitchen is closed. So I owe you a dinner—drop by some time—any time!"



6

Fifteen years later, on the "On the Town" set, a waiter wheeled up a cart-load of food. "A man from Chicago left it—said he owed you a dinner!"

4

Twenty-five minutes is a long time to dance—even if you're eating regularly. But Gene kept on—with his eyes on the loaded trays the waiters carried by. Somehow he got through that last show—then staggered to the wings



# Sea Nymph

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*fashion for splashin'*

a richly shirred suit in Satin  
Lastex, with eye-catching Candy  
Stripes of alternating Jet and Color.  
(The boned strapless bra insures  
molded firm fit.)

*Sea Nymph* has created it to  
accent your youth, in combinations  
of Jet, Aqua, Gold and Coral.

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JORDAN MANUFACTURING CORP.  
1410 BROADWAY, NEW YORK 18, N. Y.

## Tangled Lives

(Continued from page 35) from a man's heart, because Errol has just left my house, following one of the most sincere heart-to-heart talks I have ever had with anyone.

He had said, "I was terrible to Nora when we were first married, that I admit. She was alone in Mexico when our first baby was born. When she came back, she moved in with her father and stepmother. I was always failing her in some way."

I could recall one such thing. I well remember, when Bruce Cabot gave Errol a birthday party, about a month after he and Nora were married. Among the guests was a girl who was madly in love with "Flynn" and when he arrived with his bride, this girl burst into tears, rushed upstairs and cried all evening. I had sat with Nora and Mrs. Gary Cooper during dinner, and if Nora was conscious of the commotion, she never let on.

"If she had left me then, I would have deserved it," Errol said. The shrug of his shoulders implied, "But now, why, why?"

I'VE known Errol in so many moods. He's a fascinating devil, make no mistake about it. Even now, when we were talking so seriously most of the time, he had flashes of that gay Irish wit. I haven't the slightest doubt in the world, but that he is carrying a great, big torch. But he is not putting on an act about it.

"Several weeks ago, I wouldn't have wanted to talk with anyone about this," he said. "Even to an old friend like you. But I am getting a little adjusted now."

"Believe me, I never want to hurt Nora. As you know, I love her mother and father. They are living with me and have been with me all through this. And they are as puzzled as I am."

"In Hollywood," he went on, "as soon as a man and woman have trouble, instead of the girl saying, 'I'm going home to mother,' she goes to a lawyer. The lawyer advises her to get a divorce instead of trying to send her back to her husband."

"This town is filled with divorce lawyers who believe in the operation instead of the cure, not all of them, but enough. Very often, if the wife would talk to her mother, the mother would probably say, 'Your father and I have weathered many upsets in marriage. We, too, have had our quarrels, but we have come through them.'"

"The thing about our breakup, that makes it so sad, is that it is so unnecessary. Believing this, I was bitter at first. I thought I should fight the divorce. But now I realize that is futile."

"Then you think that there is no chance of her coming back?" I asked him.

"No," he answered, "I don't think it is possible, when things have gone this far, for people to take up the pieces of their lives together. My home is always open to Nora, of course. And I hope that her parents will live with me always."

"The important thing in my whole life from now on is that two-year-old darling, Rory. I don't say that she is the most wonderful child in the world, but I know I wouldn't want to go on without her." That irresistible grin spread over his face. "She calls me 'The Baron' and talks right up to me."

"The Baron" is a nickname Raoul Walsh gave Errol, and Rory heard it and liked it.

"You really adore her, don't you?" I smiled.

"With all my heart," he said, "and I love Deidre, too. I had a struggle with myself to know whether it was right for our two little girls to be separated. But I have had Rory since she was born, she means everything to me. The house would be lonely without her. I'm home a great deal these

# Reduce! It's Fun

This Common Sense Way



There is no magic at all about *The Common Sense Way* to a beautiful figure. But if you follow the suggestions Sylvia of Hollywood has for you in her book *No More Alibis* you may, perhaps, challenge the beauty of the loveliest movie star!

In *No More Alibis* the author tells you how she helped many of Hollywood's brightest stars with their figure problems. She names names—tells you how she developed this star's legs—how she reduced that star's waistline—how she helped another star to achieve a beautiful youthful figure.

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# Are you in the know?



## How to choose the right perfume?

- ☐ By trial and error
- ☐ By its glamorous name
- ☐ Buy Mom's brand

Sultry scents aren't suitable for teens at any time—much less in summer. Keep cool and sweet with a delicate cologne; or some fresh, light-hearted perfume suited to *your* type. How to tell? By trial and error. Try a few different fragrances in small sizes, to find the kind for you. You know, when smart gals choose sanitary protection, they try the 3 *absorbencies* of Kotex—Regular, Junior, Super. Do likewise! Discover which one's right for *your* needs.



## After a late date, should a damsel—

- ☐ Invite him into the house
- ☐ Say goodnight at the door
- ☐ Thank him

When the night's no longer young, there's no call for your date to linger. Dismiss him graciously at the door. (Your family will appreciate it!) And pul-lease—no "thank-you's," either. "It's been a lovely evening" will do. You can always be sure of a pleasant evening, when you're poised—free of "problem time" worries. That's why you'll want to be sure to choose Kotex. Because of that special *safety center*, you can count on *extra* protection with Kotex.



## To style-wise gals, does "Empire" suggest—

- ☐ World's tallest building
- ☐ Great Britain
- ☐ Good camouflage

Plan to go places? Or a stay-at-home vacation? Either way, you can find new glamour—by giving careful thought to your wardrobe. If you've figure faults, select styles that conceal them. For instance—the high-waisted "Empire" line does wonders for a flat-chested femme. And don't forget, on certain days, there's no *telltale* line with Kotex. For that, thank the *flat pressed ends* of Kotex. They *prevent* revealing outlines . . . do wonders for your confidence!



## What about a gift for your weekend hostess?

- ☐ Bring it with you
- ☐ Send it later
- ☐ Either is correct

When guesting, remember your friend's mother with some wee giftie. You can bring it, or send it later. Either's correct. But you needn't flourish the present the moment your foot is in the hall! What's

more, you needn't postpone your visit—just because "that" day is nigh. For new Kotex keeps you *comfortable*. Gives you *softness that holds its shape* . . . (this napkin's made to stay soft while you wear it!)



More women choose KOTEX \*  
than all other sanitary napkins

\* T. M. REG. U. S. PAT. OFF. 3 ABSORBENCIES: REGULAR, JUNIOR, SUPER

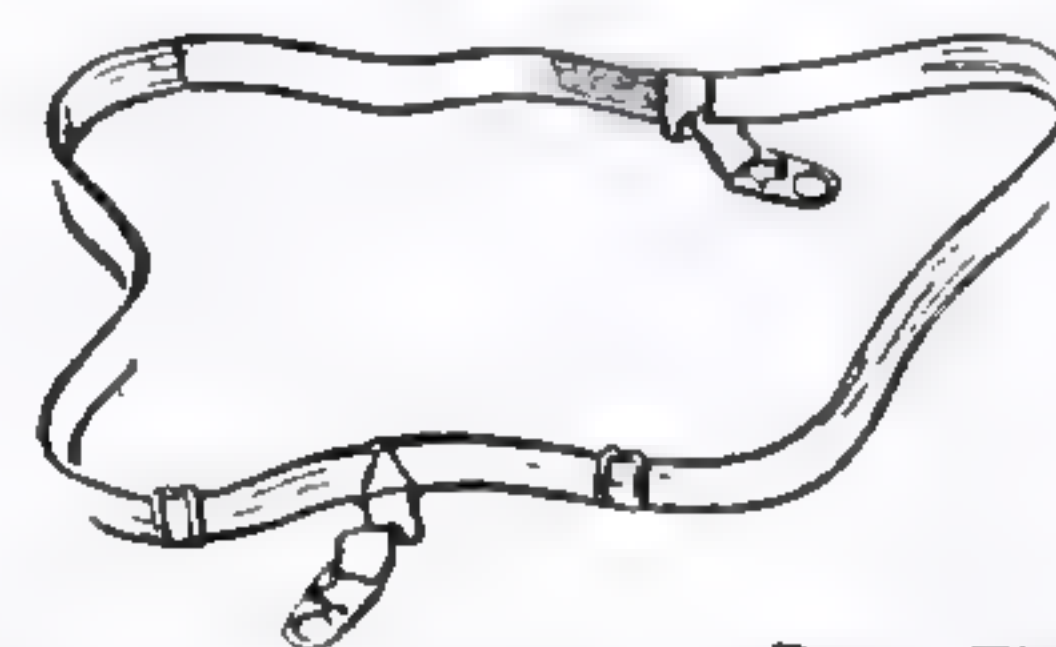


## How to prepare for "those" days?

- ☐ Be a blugnu
- ☐ Break your dates
- ☐ Buy 2 sanitary belts

Certain times are no time for moping at home. Brighten up! And freshen up—with careful grooming, immaculate clothes. And why not be prepared in advance with *two* Kotex Sanitary Belts—so you can change to a *fresh belt* when you change to dating togs?

You see, the *Kotex Belt* is made to lie flat, without twisting or curling. Your adjustable, all-elastic *Kotex Belt* fits smoothly; doesn't bind. That's why—for extra comfort, you'll want the new *Kotex Sanitary Belt*. Buy *two*—for a change!



Kotex  
Sanitary  
Belt

Buy TWO—by name!





## Why take it with you?

New tooth paste with  
Lusterfoam attacks tobacco  
stain and off-color breath.

Don't kid yourself about "tobacco mouth"—it's as real as the stain on a chain smoker's fingers!

But your tongue can tell! (You can "taste" an odor.) And your dentist knows when he cleans your teeth. And your friends *might* notice . . . you know.

But they won't point the finger at you (after you've left the room of course) if you're a regular user of Listerine Tooth Paste. Here's why—

It contains *Lusterfoam*—a special ingredient that actually *foams* cleaning and polishing agents over your teeth . . . into the crevices—removes fresh stain before it gets a chance to "set" . . . whisks away that odor-making tobacco debris!

See for yourself how Listerine Tooth Paste with *Lusterfoam* freshens your mouth and your breath! Get a tube and make sure that wherever you go—you won't take "tobacco mouth" with you!



...give it the  
"brush-off"  
with

**TOBACCO  
MOUTH**



*"Feel that Lusterfoam work!"*

(Continued from page 72) days." He smiled, "When a man gets older, he wants to settle down."

I couldn't help laughing. With all his seriousness, I just can't see Flynn giving up the beautiful girls for a life of early dinners at home and listening to the radio.

"Don't you believe it?" He shared my laugh. "That's for me, suits me fine."

I ASKED Errol about taking Rory to visit his own mother and father in Jamaica. He told me that Marge, as he calls Mrs. Eddington, would go with them.

"My mother and father have never seen either of the children," he explained, "and I haven't dared write them about this separation. We have never had a divorce in our family until I popped up with two. When I hinted that Nora and I were having a little trouble, my mother advised me to talk to Nora's parents, and she was sure everything would be all right."

"And it wasn't?"

"As you know, no, although Nora's father was the mediator in our divorce settlement. Without his sympathy and understanding, it might not have been so amicable." I happen to know that one of the points Errol was going to fight for was the privilege of keeping Rory with him. When Nora threatened to balk at that, they settled it by giving Nora the legal custody of the two children and Errol the "physical" custody of Rory.

"I can see it coming on that I'm going to be one of those fathers!" Errol grinned. "When Rory grows up, I'm going to be sitting reading a newspaper when some young squirt comes to take her out, and I'm going to look right through him. If he isn't right, I'm not going to let her go out with him!"

"Well, Errol," I chuckled, "you will certainly know enough to protect your darling daughter from the wolves. Just remember, not so long ago you were one of

those prowlers yourself."

"That is how I will know so much," he laughed.

I said, "Errol, this breakup hasn't soured you on Hollywood and picture-making, has it?"

"Not for a minute," he replied promptly. "I've never been more interested and more content in my work. Remember how I used to be straining to get away and see the world? Well, that restlessness is over, too."

"Greer Garson and I are having a wonderful time making 'The Forsyte Saga.' She's a wonderful woman. She's brilliant, intelligent, witty, and so much fun. We're always talking about England."

"Did you know that when Greer was appearing on the stage in Birmingham (England), I was twenty miles away at North Hampton, trying to make a living?"

"Whenever we do a scene that we think might be better, Greer says, 'Back to North Hampton with you.' Talking with her brings back so many memories."

Again I noticed that this man, who is still young, attractive and popular, was sounding a note of the past, as though everything was over. That is one of the unfortunate things about being deeply hurt. It is hard to believe that enthusiasm and love and the *future* can be picked up again.

But it will be for Errol, I am sure. No matter what his mistakes have been, he admits them. He wants to do the right thing where everyone is concerned.

Whether Nora will find happiness, who can say? She makes no secret of wanting a quick divorce, so she will be free to marry Dick Haymes when *he* is free!

There are many smashed hearts in this matrimonial tangle and I can't help wishing that Nora had given her marriage a little chance. Sure'n I know these Flynn in life can be difficult, but they can be pretty darn wonderful, too.

THE END

## Love and a Girl Named Liz

(Continued from page 36) The most serious romance Elizabeth has known so far was Glenn Davis of the U. S. Army. In fact, it looked for a time as if there would be an official engagement and Elizabeth would wear a West Point engagement ring.

Elizabeth's entire family liked Glenn. "It was wonderful to see him and Elizabeth together," Sara Taylor says. And her description of their halcyon weeks together reads like the young love story that it was.

"It all began on an ordinary Sunday last June," Mrs. Taylor says. "We had rented a house for the summer at Malibu Beach near Hollywood, just as we always do. And Elizabeth and her brother had invited about twenty-five youngsters down for the day for swimming, sunning and a buffet supper at night. It was still morning and only a few guests had arrived when the telephone rang. Elizabeth came back from answering it to tell me, 'Mother, that was Doris. She and Hubie are coming down and they're bringing that Army football player Glenn Davis. He's a friend of Hubie's.'"

"Doris May Kerns works in the publicity department at Elizabeth's studio and is one of her best friends; Hubie, a former track star, is Doris's husband."

"I was the first Taylor to see Glenn, when he arrived several hours later. There, on the beach below us, were the twenty-five kids, in slacks and bathing suits, playing touch football for all they were worth! Among them I saw pretty Janet Leigh, and Elizabeth's stand-in, Margie Dillon. In the middle of them all, sliding on

her face in the sand with the ball, was my daughter Elizabeth!

"I looked quickly at Glenn, who was grinning from ear to ear. Then I looked back at Elizabeth. By this time she had shaken the sand out of her hair and was back on her feet again. Later she told me, in a scandalized voice, 'Imagine a famous football star seeing all of us amateurs playing touch football! And me playing for the first time. I couldn't have been more clumsy!'"

"But, at the time, after I'd called to her, she stopped the game long enough to run up to the porch, meet Glenn, and then say quickly, 'Dibs on you for my side!' A second later, he, too, was playing touch football with the gang. Afterwards, Elizabeth said breathlessly, 'Did you see how wonderful he was? He never once tried to crash through the game as he could so easily have done. He's a good sport.'"

"Aware that my sixteen-year-old daughter had fallen in love for the first time, I asked her father, 'Don't you like Glenn?'"

"He's a fine boy," he agreed, but the following Sunday, when we all saw Glenn again, it was my husband who (just like a man!) inadvertently put his foot in it.

"The week between had gone quickly, with Elizabeth busy every day acting in 'Little Women.' On Sunday, the same swarm of young people arrived, and again they played touch football."

"Finally, it was supper time. Glenn and Elizabeth came to me just before supper was served. Romance was written all over them, but Elizabeth only said, 'Glenn and



I will go for the ice cream tonight, Mother.' She might just as well have said, 'Glenn and I want to get off by ourselves.' I understood, and agreed at once, but not so my dense husband! He said, 'Oh, don't you bother, I'll get the ice cream.'

"No, Daddy," said Elizabeth. 'We'll get it.'

"Her father shrugged and said very well, but wait until he got the money to pay for the ice cream.

"You don't have to do that, Mr. Taylor," said Glenn. 'I'll pay for it.'

"Now, to my husband, those were fighting words. No guest in his house ever pays for anything. Turning a bright red with rage, he drew himself up and roared, 'If I can't pay for it this way, I'll get it myself!'

"Finally, all was serene, and off the two young people went for the ice cream. After waiting for almost an hour, we gave up expecting them back and ate dinner. It was a full hour and a half before the two of them appeared, with the melted ice cream dripping out of the bottom of the container!

"Someone yelled, 'We'll have to drink the ice cream!' Then, with everyone laughing at Glenn's and Elizabeth's foolish expressions, they burst into spontaneous and kidding applause!

"From then on, Glenn was down at our beach house every minute that Elizabeth was there. Elizabeth went to watch Glenn play football in the Intersquad Game, and she joined the rest of the grandstand in yelling, 'We want Davis! We want Davis!' Then she topped them, shouting, 'I want Davis! And don't think I didn't mean it,' she told me later.

"But, finally, it was the end of August, and Glenn had to leave for Korea. Only one thing cheered Elizabeth up. The last night they were out together, he gave her his gold football.

"Letters came in bunches from Korea for her, and she spent half her time hanging over her desk writing in return.

"The three-and-a-half months we were in England, where Elizabeth made 'Conspirator' with Bob Taylor, were spent working hard. But by letter, Glenn and Elizabeth went on with their romantic planning.

"All of which proves," Mrs. Taylor concluded, "that my daughter's movie career has given her no degree of sophistication that makes her different from other girls her age. When she falls in love she is very serious about it, convinced no one ever knew a similar emotion before and never will again."

It was fortunate, undoubtedly, that Elizabeth and Glenn Davis were separated by his stretch in Korea. Otherwise they might have plunged into a hasty marriage. For when they met again upon Elizabeth's return from England—when the Army unexpectedly sent Glenn back to this country—it was not the same.

They liked each other well enough. They spent much time together—swimming, riding, walking and talking. But the magic was less. Otherwise they never would have agreed, as they did, to wait three years to be officially engaged and to have other dates.

Whereupon, of course, things began to happen. All the young Romeos we listed in the beginning of this story began pleading for dates. And Elizabeth found she enjoyed going out with them. Not that Glenn still isn't important in her life. He is. But no longer is he the one and only.

As you read this Elizabeth will be in Italy, making "Quo Vadis." It will be winter before she returns. In the intervening months no one can tell what will happen. Only one thing is sure. Elizabeth, true to her years, will fall in love again.

THE END



## Fels-Naptha Soap

THE ONE WASHDAY 'MIRACLE'  
THAT CAN BE EXPLAINED!

Women who use Fels-Naptha Soap see a 'miracle' of cleaning performed every washday. And they know how it's done:

This astounding laundry soap is produced by blending the two greatest cleaning agents known to science—gentle, active naptha and mild, golden soap. The formula for this blend is preserved where it was created—in the Fels laboratories.

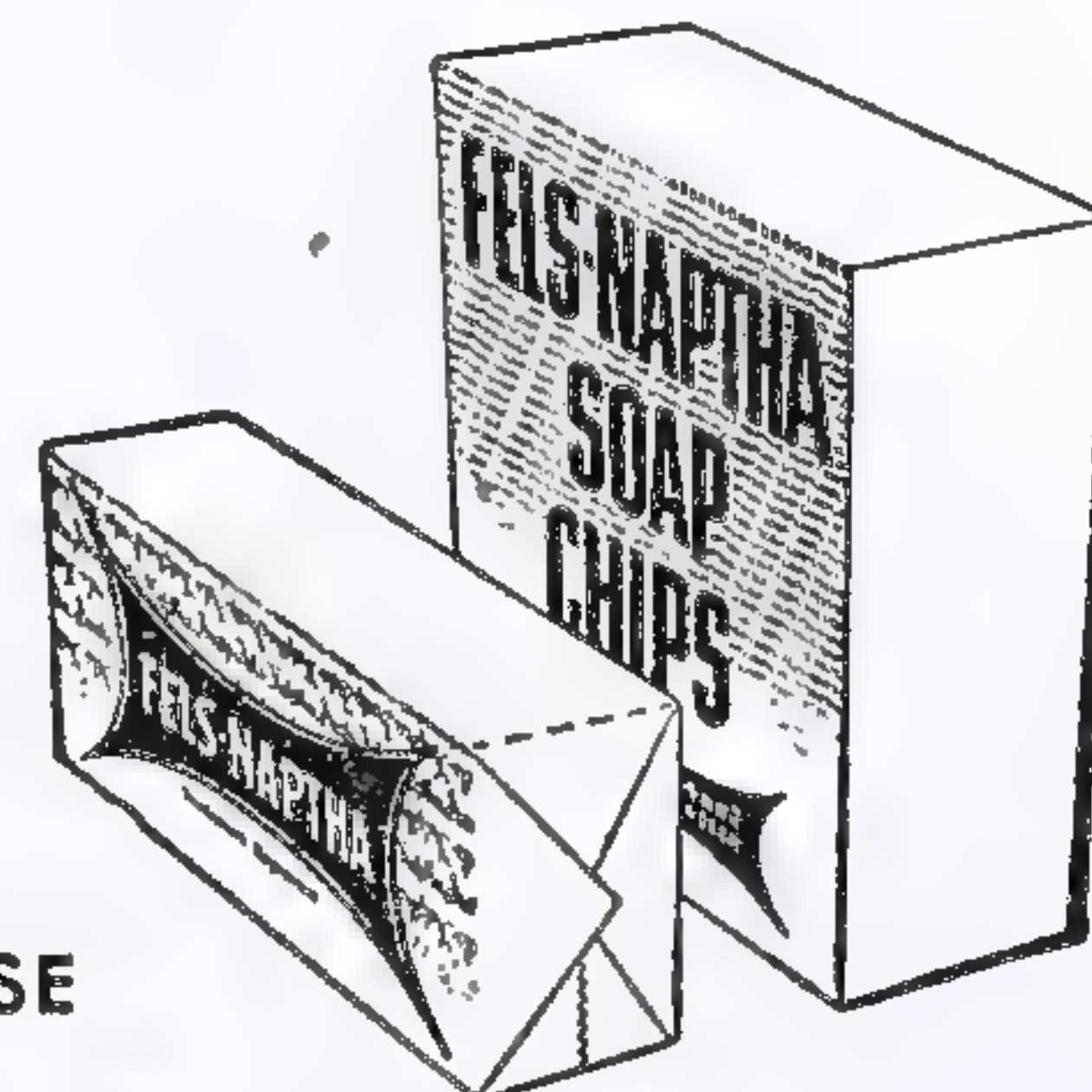


Thus the gentle, thorough Fels-Naptha cleaning action is unique. It cannot be duplicated by any other soap—certainly not by any chemical soap substitute.

Dainty garments come out of your Fels-Naptha wash as sweet and fresh as a daisy—safe from strong chemical action. Badly soiled work clothes, grimy towels, infant diapers are washed stainlessly clean, without a trace of odor—even in your automatic washer.

Incredible? Not to the women who have tried Fels-Naptha Soap—because they want more than promises. Get Fels-Naptha for *your* first washday 'miracle' *now* . . . because you know *what* it will do . . . and *why*.

For your machine or automatic washer, get gentle, quick-cleaning, sneezeless Fels-Naptha Soap Chips.



FOR EXTRA CLEANING ACTION USE

## Fels-Naptha Soap

MILD GOLDEN SOAP AND ACTIVE NAPHTHA



MADE IN PHILA.  
BY FELS & CO.



# Richard Hudnut

## enriched creme SHAMPOO contains egg!



*So much gentler, kinder! Makes hair easier to set in long-lasting pin curls! Home Permanents take better!*

It's the egg that does it! By actual scientific test, the real egg contained in powdered form in Richard Hudnut Enriched Creme Shampoo makes your hair easier to comb, easier to set.

You'll make pin curls... so much smoother, they're bound to last longer! And see how much better your Richard Hudnut Home Permanent "takes" after this shampoo! Gentler, kinder, too! No wonder your hair is left shimmering with "lovelights"!

### Richard Hudnut Shampoo is better because:

1. Contains egg (powder, 1%)—proved to make hair more manageable.
2. Not a wax or paste—but a smooth *liquid* creme!
3. Easy to apply; rinses out readily.
4. Removes loose dandruff.
5. Same shampoo Richard Hudnut Fifth Avenue Salon uses for luxury treatments!



### Jenny and Miss Jones

(Continued from page 45) former film, commented, "As an actress, Jennifer knows all the things she doesn't know as an individual."

I'll never forget a routine color test she did for "Duel in the Sun." It was the first time we had met. Jennifer came on the stage wearing a simple cotton dress and flat heeled shoes, her hair hanging girlishly down her back. I thought her lovely and unusual-looking, but when the director gave the down-beat, the girl in the flat heels and cotton dress disappeared. In her stead, there was a sexy creature who looked out of the side of her eyes and walked with a stealthy glide.

She takes criticism eagerly. During rehearsals for "Serena Blandish," in which she starred at La Jolla last summer, Jennifer was always inviting criticism with, "Could you hear me?" "Did I do it right?" "Does that line sound correct to you?"

At a party, she is usually a quiet and interested listener, and in her charming home, she is a wonderfully solicitous hostess. She's happiest, actually, when she is serving other people, looking after their comfort, taking the emphasis off herself.

WHEN she's happy, Jennifer is the greatest "Patsy" for jokes. On the "We Were Strangers" set, one gag started rolling during a very grim scene in which Jennifer and other Cuban Revolutionists are tunneling underneath a cemetery to blow up some politicians who are supposed to attend a funeral. John Huston padded a rubber glove, had it painted green, and placed it where Jennifer was to dig. When she dug up the gangrenous hand, Jennifer ran off the set, screaming.

To even the score, with the aid of John Garfield, Jennifer got a skeleton from the prop department and put a replica of John's old battered felt hat upon its head. Then she had it rigged up with wires so it could be operated from twenty feet away like a puppet, and a bellows to make it smoke a cigar. During the lunch hour, they set it at Huston's desk. When he walked in, the skeleton, puffing away, greeted him with a booming "Hello John."

All who have worked with her, directors and stars alike, take our hats off to Jennifer for her capacity for hard work. She's a girl, too, with tremendous courage. This she demonstrated by doing a demanding role like "Serena Blandish." She knew this was our most ambitious production of the season, that we were shooting the works financially and that she would be in the company of an all-star cast, that included such veterans as Constance Collier, Reginald Owen, and Sig Ruman, as well as Louis Jourdan and others. The company rehearsed on the lawn at her home and whenever she wasn't "on stage," you'd find Jennifer, in her blue jeans and shirt, over in a corner of the yard, batting her lines back and forth with somebody.

With no legitimate stage experience, Jennifer was really on the spot. She faced a very critical audience, who had the natural attitude of, "Let's see what the girl can do." Jennifer's sensitiveness and shyness made her job twice as hard. Yet on opening night, with the rest of the cast nervous, the crew nervous, and even the audience nervous, she remained calm. It was as though she had just gritted her teeth and made up her mind she'd do an extremely professional job—and she did, too.

A little later, escaping as soon as she could from all the embarrassing congratulations, she slipped out of her original Mainbocher model, to hostess a party on the beach. This to me is Jennifer Jones.

THE END



## Lady with a Past

(Continued from page 47) I don't know what the furnishings were like, except that they were all pretty broken-down and shabby. I never thought then of waking up in a beautiful, luxurious, pink and white bedroom, with the sun streaming through huge windows.

I dashed into my shower, knowing there wasn't going to be someone pounding on the door for me to hurry, so another girl could have her turn, as there always was at the American Woman's Club, back in New York, when I was just hoping, while I practically starved.

I thought about the fun we'd had last night in the Mayfair Room of the Beverly-Wilshire Hotel. But during the evening, I found myself thinking of the enormous suite somewhere over our heads, where I'd spent *one* day, my *first* day in Hollywood. After I'd signed with M-G-M in New York, I was given money for a trip to Hollywood. I was told they'd expect me there in a few days. So I rushed home, packed, and took off. Well, it's one of the few times I've been *early* anywhere. I'd read about movie players always getting off at Pasadena, so I did, too. Much to my surprise, no one met me.

**I** CONFERRED with a taxi-driver, told him I was under contract to M-G-M and asked him to recommend a hotel. I guess he thought that only very successful movie people get off at Pasadena, because he drove miles and miles and miles and deposited me at the Beverly-Wilshire Hotel, one of the most expensive out here. After I registered, I explained to the desk clerk that I needed to call M-G-M right away. I did! That taxi ride had cost me every cent I had left in the world! But the desk clerk didn't know that! The young lady who sat down in a room of the suite he assigned her, was a shivering predecessor of the Mrs. Richard Powell at a ringside table last night!

This morning, as usual, as soon as I finished my shower, I grabbed the house phone and ordered my breakfast. Richard groaned as he listened to me say, "Orange juice, two eggs Benedict with lots and lots of Hollandaise sauce. French toast. . . ."

Time was when breakfast for me was just a cup of coffee, and *maybe* a roll! Coffee was all I could afford the morning I signed my contract with M-G-M.

The memory reminded me that I had just received my two weeks allowance of \$25.00. I've never gotten over saving every extra dime for a rainy day, so I took \$10.00 of it over to my fat, capacious bank. Opening it, I counted how much I have in it. Over \$500! But any would-be burglar won't find such a cash-haul in our house. Richard's always breaking into it and leaving IOU's. At the moment, the IOU's total all but the ten dollars I put in this morning. Even that will probably be a Richard Powell autograph by the time I get home!

Before we had our breakfast, Richard and I went in to our daughter, Pamela. When she saw us, she said, "Hi!" Then she pulled herself right up on her feet! I almost screamed, "Richard, I'm frightened! I'm afraid she's going to be a genius!" Richard laughed, but I went on, "But Richard, she is! Why, I didn't walk until I was a year-and-a-half old and I was even older before I started to talk!" I won't repeat his comments. I just picked her up and put a grown-up dress on her. The nicest little blue dress with collar, cuffs and sash, just

*For lips men long to kiss again..  
and again  
...and again - Tangee*



*Lips eager to kiss in a  
romantic love scene between*

**SUE ENGLAND  
AND  
PETER FERNANDEZ**

IN  
**"CITY ACROSS THE RIVER"**

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2. Feels just right...gives you confidence.
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**TANGEE PINK QUEEN**—You'll be queen of his heart with this perfect pink on your lips.

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**TANGEE THEATRICAL RED**—Dramatize your lips—for him—with this amorous, glamorous shade.

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**DON'T MISS THE NEW PICTURES**



# BETTY GRABLE

starring in

## "THE BEAUTIFUL BLONDE FROM BASHFUL BEND"

A 20th Century-Fox Technicolor Production

says



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"I took the famous taste-test... compared the three leading colas and one was outstanding for finer flavor. That was Royal Crown Cola!"



# "RC tastes best!"

"Now I'm a regular RC fan—always serve it at home."  
Enjoy this finer cola yourself. Keep a supply on ice for quick, frosty refreshment!



TAKE HOME A CARTON! SERVES 12 FULL GLASSES! SAVES MONEY!

the right thing for a young lady's walk. Reluctantly, I then turned her over to her nurse for her mid-morning feeding and Richard and I went downstairs.

At the breakfast table, we each picked up our morning paper and started to read, but I was bursting with plans. I said, "Oh, I do hope you won't be working when I'm off this summer. I'm dying to spend a few weeks in Santa Barbara."

"It's a great idea!" he answered.

Great? It's wonderful. I'll never forget my first vacation when I was twelve years old. It was summer, and Westchester was at its hottest and stickiest and I was sent to a camp for underprivileged kids for two weeks. It should have been glorious for me to be up in the Catskills. It was for the others, but I hated it. I was afraid to dress or undress in the light, for fear the others would see the awful brace I had to wear. I couldn't hike, swim or do anything else the rest of the campers did. About all I could do was weave with colored string until I thought I was being strung on a rack myself! I wanted to go home so badly! And what kind of home? Well, you know pretty well what it was like, if I was sent to that camp.

Richard interrupted my thoughts by saying, "I think after this, you'd better order orange juice and coffee for my breakfast. I'll be getting fat as a pig."

"OH!" I snorted, smearing butter on my French toast, "I tried that. What happened? You ate half of *my* breakfast! I have to eat a lot when I'm working. I can't break my routine for just a day off."

"A day off?" he said. "Look at the time. You're due at the studio for a portrait sitting in ten minutes. You can't go on being late everywhere."

As I got into my shiny, dark gray Cadillac, I looked around at our house in Bel-Air and remembered the time I'd just sort of stuck my nose through the Sunset gate and exclaimed, "Golly, people must be awfully rich to live there!"

Exultantly, this morning, I put my foot down heavily on the accelerator, revelling in the rush of speed. "I'll bet I could make it to the studio in five minutes," I was bragging to myself, then I heard a "r-r-r-r-r." I pulled quickly over to the curb and very meekly said to the man in the blue cap, "Yes, sir!"

After that, I proceeded cautiously, with my ticket, to the studio and arrived a whole hour late! What a rush! How they whisked me right through the gates. Everybody was waiting! Why is it I can always be on time for production calls, yet never quite make it for anything else?

Sometimes, I suspect that subconsciously, I like to have everyone rush me into M-G-M and give me their immediate attention. If so, that's a carry-over from the first time I telephoned the studio from that suite at the Beverly-Wilshire and said desperately, "This is June Allyson. Who..." I was switched from person to person but they had never heard of me. I got scareder and madder and scareder and madder. I didn't know then how complicated a big motion picture studio is. After seeming to get nowhere, I set out for the studio itself, determined to knock down the first person who interfered with my entry. I got into the reception room of the administration building and asked to see Arthur Freed, who was to produce the picture for which I thought I'd been signed. Mr. Freed was not available at the moment. Three hours later, I met him. He explained the mix-up, then he said, "We're glad to have you with us. We'll go to work soon."

A year filled with lessons later, I went to work. Work? One picture right after another with scarcely a day's vacation



thrown in. I was up before dawn and into bed, exhausted, immediately after dinner. Even on a day off, there was art and publicity to crowd in. Like today.

The photographs shot, I rushed, late again, to the commissary for an interview. Both the writer and Dotty Blanchard from our publicity department had finished their lunch. I picked up the menu and said with horror, "Since when have you raised the price of lamb chops from \$1.65 to \$2.00?"

Dotty said gently, "June, the studio pays for your lunch today, remember?"

"Oh," I exclaimed. "In that case, I'll have a minute steak, creamed spinach, salad and coffee."

THEN, talking to the interviewer, my mind flashed back to the very first time I tried to get a job and was asked questions.

"Where's your music?" the stage manager asked.

"Oh, I don't need any music," I gulped. "I can do it without music."

I was in a spot. That morning, the kids at school had handed me an advertisement of chorus girls wanted. For weeks, I'd been going to see Fred Astaire and Ginger Rogers in "The Gay Divorcee." I'd seen it seventeen times and went around bragging, "I can dance better than Ginger Rogers!" The kids had every right to challenge me to prove it. I just couldn't not try. I'd never have lived it down.

Without my music, I did my act for that interview. It certainly wasn't my dancing which won the job that day. I guess I was just such a character amongst all those suave, sophisticated, talented applicants, that I got a break. Not as a chorus girl, but in a little feature spot.

The interviewer brought me back to the present by asking me if I enjoyed going to big premieres. I answered, "Of course, but I can't wait until I go to my own. You know, a premiere where I'm the star."

It's one of those dreams of mine which still hasn't come true. I remembered how, when Van Johnson and I were going around together in New York, bolstering up our belief in ourselves, and predicting someday we'd be movie stars, we made a pact that we'd go to our first premieres together. I've already gone with Van to his, the one for "Thirty Seconds over Tokyo."

After the interviewer left, I said wistfully to Dotty, "Do you suppose I'll ever have a premiere?"

"Of course you will, honey," she answered.

My mind was already reeling recklessly ahead and I interrupted her, "But I can't take Van to it. After all, we're both married now."

"Well," she laughed, "I don't imagine either of you want to leave Evie or Richard behind. But what's the matter with all four of you going together. Look, if you have time, let's go over some story ideas."

"Time!" I looked at my watch. "My gosh! I was due at Bunny and Johnny Greene's luncheon a half-hour ago! I've got to fly!" Running toward my car, I thought, Well, Richard isn't flying. He's at the Greenes', holding up the family honor. Let's see, tennis with Richard at four. The Goetz party tonight. Bet it'll be fun. Everyone I know will be there.

I'll walk in on the arm of my husband, who's so much taller and broader, and whose eyes are so much more vivid a blue than they seemed on the screen, when I used to sit in a cheap movie house watching him and dreaming.

I know there are plenty of kids dreaming right now as I dreamed then. Plenty of them will find their dreams come true someday, too. To those I say, "Come on in, the water's fine. I couldn't be happier."

THE END



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Carlyle Blackwell  
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photographers

# photoplay

**J**ANE WYMAN, star of Warner's "A Kiss in the Dark," wears, below, the original Milo Anderson dress from that movie. Right, Miss Wyman models the reproduction of this dress which was made especially for Photoplay by Jonathan Logan. Smart, wearable and utterly charming, this dress and jacket can be had in either cool chambray or crisp pique. Also in pink, lavender or blue. Sizes 9-15. \$14.95 at Best & Co., New York, N. Y.; Kaufmann's, Pittsburgh, Pa.; The Denver Dry Goods Co., Denver, Colo.





# fashions



*For store nearest you write direct to manufacturer listed on page 87*





One of the nicest fashions to come along is the bare-topped dress with its companion jacket. This fashion is not limited to one or two occasions but can be worn smartly for town and business and will look equally right without the jacket at the country club or beach. Your use of accessories will be important in this change of mood. Dark pumps, gloves and a big straw hat for town. For the country, without the jacket, wear bright summer jewelry and straw accessories. For evening, wear your prettiest pearls (they look even more wonderful with a sun-tan), pin a flower at your waist, and dance the night away in high-heeled nude sandals. If it's smartness plus serviceability you're looking for—the jacket dress is your answer.

Charming Jane Wyatt's newest pictures are Allied Artists' "Bad Boy" and Warners' "Task Force"

Smart and trim is this Gladdy Colleen town or country dress in Galey & Lord's plaid gingham. The big square pockets add a fresh fashion note. Sizes 10-18. \$16.95 at The J. L. Hudson Co., Detroit, Mich.; Stewart Dry Goods, Louisville, Ky.



# the Time / the Place

A broadcloth dress that will really do things for the "figger"  
by McArthur Ltd. The top is elasticized, no side opening, and  
gives a bra effect. For town, wear the little jacket. Comes in all  
colors. Sizes 10-18 or 9-15. \$10.95 at J. N. Adam & Co.,  
Buffalo, N. Y.; The Hecht Company, Washington, D. C.





# photoplay's pattern of the month



Photoplay Patterns  
205 East 42nd Street,  
New York 17, New York

Enclosed find thirty-five cents (\$.35) for which please  
send me the Photoplay Pattern of the Diana Lynn  
"Bitter Victory" dress in size 12—14—16—18—20.

Name..... Size.....

Street.....

City.....State.....



Diana Lynn's dress designed by Edith Head  
for Paramount's "Bitter Victory"

This is a dress you'll want to wear everywhere, all summer long. The lines are slimming, the silhouette new, yet it's so simple to make. Lengthen your pattern and make an evening dress, too. Kordé, an embroidered eyelet by Samuel Ehrman Co., is washable and comes in heavenly colors. For daytime, plan a dark eyelet with a bright slip; for dancing, try pastel-colored eyelet over a darker-toned slip.

For Stores selling Photoplay Patterns see page 87



## Spring Shower

(Continued from page 56) that a swim was the next thing in the order of events, and Jane's new swimming pool was soon filled with mermaids.

Just as everyone had settled down to talk, Geary innocently popped in to see his fiancée and was mobbed! They made him give honest opinions on all of their questions and pinned him down for the truth about what men *really* think about women! To make them pay for his wisdom, he insisted on a "balancing peas on a knife" game, which none of them had done since they were children! Then they blindfolded Geary, and made him find Janie. After that he just plain escaped, and didn't come back until there wasn't a single car in front of the house.

Playing some of Janie's collection of five thousand records practically turned the gathering into a "platter party." Janie has everything from jive to opera. She also proudly displayed a huge album of autographed pictures of movie celebrities. And she has them all.

**N**OW for the recipes. Janet's recipe for the jellied avocado and cottage cheese salad is simple. She made it in a heart shape and surrounded it with tomatoes filled with tuna salad and asparagus spears. For the molded salad: Dissolve 3 packages of lime-flavored gelatin in 5 cups hot water. Pour gelatin 1 inch deep in the 10-cup mold and chill until firm. Next, mix 2 cups of sieved cottage cheese with 2 cups of mashed avocado (seasoned with a little salt) and beat with 2 cups of the lukewarm lime gelatin. Pour over first layer in mold and chill until firm. Then top with the remaining lime-flavored gelatin and chill until ready to unmold. The tomatoes around the heart-shaped salad were stuffed with a combination of flaked tuna (1 large can), 6 mashed hard-boiled eggs, 1 cup diced celery and 1 cup mayonnaise, salt and pepper. Asparagus spears were slipped through lemon rings and put alternately between the stuffed tomatoes, surrounded with chicory lettuce for decoration. A very pretty dish.

The tiny sandwiches which were brought by Amanda Drake were made of rounds of bread, on each of which was placed a medium thick slice of cucumber decorated with various colors of cream cheese forced through a pastry tube.

For the stuffed celery, Angela used a prepared roquefort cheese spread. She put it in a pastry bag and pressed along the hollow of celery spears. You can do the same with any prepared cheese spread.

Angela's deviled eggs were made by mashing the hard-boiled yolks with enough mayonnaise to soften, and adding dry mustard and salt to taste. On this same plate, for color as well as for taste, were liverwurst strawberries! To make these, take one pound of liverwurst, put through a sieve and add 2 tablespoons onion juice. Shape into strawberries, roll in paprika and put a tiny sprig of parsley in the stem for decoration.

The desserts were dreamed up and designed by Ann Miller. She purchased the Petits Fours at a bakery. But the ice cream delight she made herself. And this is how she did it. She scooped out half grapefruits and notched the top edges of the skin. These she filled with strawberry ice cream and placed a candy cane in the center of each so it ran through the grapefruit to make the umbrella handle. She froze them very hard in the frozen food compartment of her refrigerator. Then she tied the bows on the crooks of the candy cane handles just before serving.

THE END



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# the Time / the Place and the Appointments

Cyd Charisse is lithe and lovely in M-G-M's "Words and Music." A crisp, full-skirted dress by Betty Barclay in Fuller taffeton. The little bound bolero and flattering tucked bodice make this a two-some worth having. In green, brown or navy. Sizes 9-15. \$8.95 at Franklin Simon, New York, N. Y., John Wanamaker, Philadelphia, Pa.



Pearls by Deltah. Straw braid hat with satin ribbon trim by Brewster. Straw bag with cotton print lining by Garay. Shortie cotton gloves by Wear-Right

*For store nearest you write direct to manufacturer listed on page 87*







# edith head

designer of Diana Lynn's dress in "Bitter Victory"

**M**ISS HEAD designs the kind of dresses we all love because they're so easy to wear and so flattering. She's a great believer, too, in fashion tricks that add zest and a new look to an outfit and she reports on some of the stars' favorite "wardrobe pickups."

Diana Lynn adds crisp, lacy collar and cuff sets or a brief pique vest to a simple dress for a fresh style trick. She has several wide belts of starched white lace and embroidered organdy belts which she wears with deep-toned afternoon frocks and new summer linens.

Gail Russell made a pair of white pockets in embroidered pique. She sewed them to a narrow scarlet band and then tied the band around the waist of a scarlet linen dress. She also has a soft blue pique peplum and a pair of matching gloves which she wears with a navy linen dress.

Mona Freeman and her baby daughter sport starched lace suspenders over their cotton frocks and Wanda Hendrix wears tiny shoulder capes (they're really king-size collars) with her strapless evening gowns. You'll notice that all of these "fashion frosting" tricks are young, fresh and washable.

As Edith Head stresses again and again, if there's one thing the average Miss America needs, it's a wardrobe that's adaptable to changes—clothes that a girl can stretch with accessories, jewelry, and scarves.

wherever you live you can buy

## photoplay fashions

If the preceding pages do not list stores in your vicinity where Photoplay Fashions are sold please write to the manufacturers listed below.

Yellow strapless dress with jacket Jonathan Logan, 1375 Broadway, New York, N. Y.

Plaid gingham dress Gladdy Colleen, 1400 Broadway, New York, N. Y.

Elasticized dress with jacket McArthur, Ltd., 1372 Broadway, New York, N. Y.

Taffeton dress with bolero Betty Barclay, 1350 Broadway, New York, N. Y.

Pearls L. Heller & Son, 411 Fifth Ave., New York, N. Y.

Straw hat Brewster, 411 Fifth Ave., New York, N. Y.

Straw bag Garay & Co., 33 East 33rd St., New York, N. Y.

Gloves Wear-Right, 244 Madison Ave., New York, N. Y.

stores selling photoplay patterns

Lit Brothers, Philadelphia, Pa.

The Hecht Company, Washington, D. C.

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Los Angeles, Calif.

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Fluid Fit\*



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## Water Color Portrait

(Continued from page 61) She loves to watch a bullfight.

She rarely dreams, sleeps at will like a baby, and considers "Neptune's Daughter" her best picture. She has never worn dental braces.

She uses light perfumes and is specially fond of Mexican food.

Esther Williams was born in the living room of a little frame house in Inglewood, California, in which her parents still live.

She has never smoked.

She loves to eat and serve good food and, as a consequence, the grocery bill is her greatest extravagance. She has a passion for painting furniture.

SHE wears a charm bracelet, given to her by her husband, which commemorates every picture in which she has appeared and on it is engraved: To D.B.G.F.D.B.B., which is the code for "To Darling Baby Girl From Darling Baby Boy."

She is a nut on growing ivy and Philodendron all over the house—in beer mugs, spittoons, iron pots, anything. Her husband is daily waiting to see something sprout out of his pipe rack.

She flunked in mathematics.

She hates to eat alone.

She never uses a typewriter, weighs 125 pounds, and her characteristic way of loafing is to go for a swim or bake a cake or clean up the yard, or just keep busy.

She can never remember the license number of her car.

Her baby is scheduled to arrive in August but she hopes it will be born on August 8th, her birthday. She never gets seasick and has no desire to go hunting because she cannot abide the thought of killing anything; indeed, when she goes fishing she always throws the fish back.

She is not superstitious.

She has never plucked her eyebrows, is not given to "moods," and enjoys penny ante poker. She is proudest of having won the Women's Outdoor National, 100-meter free-style, in 1939.

She wears cotton nightgowns.

She declares her most embarrassing moment was when she was engaged as star of Billy Rose's Aquacade, and before a gallery of girl swimmers, demonstrated her ability. When she finished, he loudly observed, "That was very fast, Miss Williams, but not very pretty."

She doesn't like cats.

She is slow to criticize and has had nearly all of the usual children's diseases. Her parents came from Dodge City, Kansas, where her mother taught school.

She is right-handed and cannot stand clothes that confine her movements.

She never drinks beer.

Her hair is brown and her pretty face belies an indomitable will to excel in anything she undertakes. She wears small earrings and dislikes Limburger and Gorgonzola. She is five feet seven inches tall.

Her eyes are hazel, the whites almost blue. She participates with enthusiasm and intelligence in any kind of argument or discussion on history, politics or philosophy.

She is a good cook, dotes on making salads, and does not believe in matrimonial vacations. "Positively not!"

She is addicted to midnight snacks and her greatest disappointment was the cancellation of the 1940 Olympics, which was her only opportunity to compete in the international contests.

She is planning an Early American house; when she instructed the architect to include a slide from the upstairs bedroom to the swimming pool, he replied, "How can I do that in Early American?"

Her mother is now a practising psy-



chologist. She has no faith in fortune tellers but she goes to them for amusement.

She doesn't play bridge.

She was fired from her first job as a model, because she "didn't have a good figure." She recently met the man who fired her and he offered her his right arm if she would model bathing suits for him.

She is an expert horsewoman, is very intuitive and requires eight to nine hours of sleep. She painted and papered her bedroom with Tony Sarg wallpaper, leaving the trademark visible so that "everybody would see it was expensive."

She wears a light pancake make-up and lipstick for street and she has two brothers and two sisters, all born in Salt Lake City. She made her "debut" in a first grade operetta as a "rose" and another member of the cast was a little girl called Deanna Durbin.

She is a good conversationalist, very fond of Roquefort cheese, and wishes her husband "was a better salesman of some of the songs he writes."

She listens to all commentators with the desire to know every side and if her first-born is a boy, he will be named Stanton Benjamin, after her oldest brother who died at sixteen; but if it's a girl she will name her Tenny, simply because she likes its sound.

She has an incurable weakness for antique and junk shops.

She seldom wears hats and when she does they are always small. Her distaste for cigars has induced husband Ben to give them up until, at least, the baby comes.

**S**HE doesn't like birds in cages and opines that "modern time-saving devices have left little time for individual happiness." She uses no mascara.

She likes flying and as a little girl she knew almost nothing of dolls and fairy tales because she was essentially a tom-boy. She would like one day to own a small boat. She is flexible, impulsive, and likes her coffee black.

She has no temper or temperament.

She has never been in Europe and thinks the house she was born in the loveliest she has ever seen. She invariably eats a hefty lunch of meat and vegetables.

She has burst her eardrums four times due to swimming and has a bad sinus condition which increases the pressure.

She eats very little bread.

She plays no tennis, likes wearing flowers and ribbons in her hair, and she studied both dancing and singing so that she could match steps with Gene Kelly and harmony with Frank Sinatra in "Take Me Out to the Ball Game."

She has no patience with detail and has adopted a French war orphan, an eleven-year-old girl, providing a monthly sum stipulated by the Foster Parents Plan. Her Fan Club members send this child presents instead of sending them to Esther.

She loves the comics, learns dialogue easily and between pictures gives two swimming lessons a week to handicapped children. She is excellent in spelling.

She seldom wears high heels.

She prefers small intimate parties and her mother once said to her, "Never be afraid of anything. You can do it because it's not your strength or talent, but something stronger than you. If you're ever afraid of anything, just remember that you don't have to do it alone. If you believe, it will be done for you." Esther Williams learned that lesson early and it has become the theme of her life.

She loves to cook but she never puts things back where they belong and consequently, when she has finished, the kitchen "looks as if a cyclone had hit it."

She has an uncoraplicated mind, is at



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ease in any group, and with her mother's assistance, has studied all religions. She has never changed the color of her hair.

She doesn't like champagne.

She is a good story-teller, generally wins her two-dollar hunch bets at horse races, and thinks modernistic homes and furniture "lacking in warmth."

She doesn't like banana splits.

She has an excellent memory for names, rises late when not working and has a marked case of claustrophobia, constantly opening doors and windows.

She buys inexpensive clothes, adds her own touch with knick-knacks and thus gives them "an expensive look." Her father is of Welsh-Scotch-Irish extraction, her mother of Dutch-English.

She has a huge collection of sweaters.

She subscribes to the Book of the Month Club and doesn't think money too important to happiness, remembering her own happy childhood in a family of very modest circumstances.

She is broad-minded, entertains no regrets, and her earnings are carefully invested in real estate, a filling station, and annuities for herself and parents. She used to eat very little candy but the coming baby has increased her desire for it.

She likes Ping-pong, bright colored clothes and the story about the traffic cop who caught her doing thirty-five in a twenty-five-mile zone. He suddenly looked up with an expression of recognition, "Oh, I know who you are. I certainly enjoy your pictures." She smiled in gratitude, and as he let her go, he said, "It's a pleasure to have met you, Miss Leslie."

She never diets.

She owns a toy brown-and-white cocker spaniel, reads an average of one book a week and all the current magazines. She is hypersensitive to people and situations and now possesses a little aquarium presented her by Eddie Buzzell, director of "Neptune's Daughter."

She doesn't like "visiting" on the telephone but conducts most of her business that way. She enjoys all kinds of movies, and eagerly anticipates "The Duchess of Idaho," for which she will learn to ski. She likes her steaks rare.

She will take up golf one day so as to keep up with her husband's game. She still clings to the first doll she ever had, but it has been to the doll hospital many times due to the beating this tomboy gave it. She seldom indulges in dessert, and she goes walking at seven in the morning.

She and Ben, married nearly four years, work at their marriage, never take it for granted.

Esther Williams gracefully symbolizes The All-American Girl.

THE END

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## Star in Your Home

(Continued from page 63) has not been destroyed and that the future is neither loveless nor uncertain.

The manner in which Brian is doing this is both smart and simple. However, while he has spared no expense to give his daughter a sense of "belonging," any mother or father can accomplish the same thing with much less money and the same imagination. An old piece of family furniture placed in a child's room, supplemented with stories of those who had used it through the years, would serve well.

**B**UT to get back to Brian. In his lovely Malibu house, he has combined the past, by way of the most treasured antiques, with the future.

And Judy's "future" is a suite of rooms which will be hers when she gets to be sixteen. It lies down the length of the upstairs hall from her "present" suite. The small apartment in which she lives now is plainly perfect for a nursery-rhyme princess. Around the top of her present "sitting room" runs a frieze of dolls. The high chair, which was once hers, is now occupied by a teddy bear. The desk and all the tables are scaled down to junior height and are broad and "kid" proof for all play activities. To completely delight her soul, there is a knocker on the door which leads to her bedroom and never once has her daddy come through that door without first knocking for her permission. Her bedroom is full of a froth of organdy ruffles, at the windows, and on her bed. There's an open fireplace for those chilly by-the-sea days with a low table before it, where she often shares her meals with her devoted nurse.

But her future room is a dream beckoning. Every single item in it, from the priceless Delft tiles around the fireplace to the tiniest figurines in the wall cabinets, is a collector's item. The great four-poster bed, magnificently carved, is the sort any museum would covet. The marble-topped bedside tables of richest mahogany, the Chippendale mahogany occasional chairs, the perfect Victorian settle against the windows that face the Pacific, as well as the smaller settle at the foot of the bed, are all expressions of love.

Aside from developing Judy's taste for fine furniture, fabrics and colors at a very early age, Brian points out to her that these things, brought down to the present from the past, were loved and cherished or else they would not have survived. The scatter rugs on the highly polished floor are the finest examples of braided New England rag rugs. The prism crystal lamps on the bedside tables were probably the proudest possessions of the lady who originally owned them, some hundred and fifty years ago. There is even a story attached to the candlewick bedspreads on the four-posters.

Brian saw one of them several years ago in a New England antique shop and quickly bought it. When Brian first started fixing up this room for Judy, he planned to use it as the bed covering and to have organdy, with organdy ruffles put on the canopy. Then, suddenly the idea of putting a duplicate candlewick up there, instead, came to him. He had a nearly impossible task, finding a double of what was originally a very rare item. It took him months, and he won't admit how much money, but he finally did discover it.

You see, once more, don't you, what

MOVIES — FINE ENTERTAINMENT AT LOW COST



an expression of love this stands for to an uncertain small girl?

Brian also gave Judy's room a combination of modern comfort and antique loveliness. This he achieved particularly in the pair of deep wing chairs, covered in light blue raw silk, that made a "conversation grouping" against the wall that faces Judy's "big girl" bed. The wall behind it is of rubbed-down wood paneling, painted in the softest yellow, sprinkled with painted nosegays of pink, yellow and lavender flowers, and in the center of it hangs an exquisite portrait of Judy as she is now. The octagonal mahogany table between the wing chairs goes back to Governor Bradford's time. Its deep brown patina, in contrast to the blue chairs, the pastel wall, and the plum covered sofa at the foot of the white covered bed, is a lesson in color blending, which Judy probably doesn't even know she is absorbing.

**S**HE probably doesn't realize, either, that she is being influenced into the idea that books are fine possessions. But she is, by way of an outstanding break-front bookcase in her debutante room, which now holds a few of her father's favorite books and a couple of hers. But she knows this is "to grow on."

Everything in the room, naturally, is on an adult scale and the one rule of the house is that Judy may visit her "future" whenever she desires, but she must not play in there. Her present sitting room, the fenced-in stretch of beach before the house and the downstairs living room is hers for play room.

The piece of furniture in the living room which is his real pride and joy is a Welsh dresser which he picked up quite cheaply at an auction, simply because it was too big for an average room. He has decorated that dresser with pewter plates and candlesticks, together with a pair of antique spice jars.

However, Brian has no such slavish devotion to antiques that he excludes comfort. In the downstairs room, there are big soft modern, chintz-covered couches, pulled up before the huge stone fireplace, and fat squashy chairs here and there. But on the couch or in the chairs, wherever there is one pillow, there's a mate to it. One is embroidered "Brian," the other is embroidered "Judy."

Brian apparently isn't even aware of one outstanding feature about his house, but any woman would notice it, and be a little touched by it. The simplest room in it is his own bedroom. It's very masculine, no dressing room, no fussiness about it. The bed is a beautifully carved antique. The bedside tables have the lights adjusted for reading the piles of books, lying alongside. There are a couple of comfortable chairs, but that's all. No suite, such as Judy has. No beautiful elegance.

Brian doesn't think he's spoiling Judy with all this attention so long as it gives her a sense of the continuity of social living, of the generations overlapping one another, of friends on various age levels.

He says, "I don't believe that children are spoiled by love or that there can be too much love given to them. I buy Judy more dresses than she wears, more toys than she needs, certainly, but she seems to know that when I see a pretty dress or something, I have to buy it, just because it reminds me of her. This way, picking up things for her 'young girl' room has been my greatest happiness. None of this makes her a naughty girl. She's obedient because she wants to please me."

This is actually true. Judy is a sensitive, beautiful but radiantly "good" little girl. And certainly, the home she will share with her father, as she grows toward womanhood, is all those things, too.

THE END

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(Continued from page 42) he has been seen with women who belong beyond studio walls. In foursome with his friends the Alf Vanderbilts, he has devoted himself to Gloria McLean. Gloria comes from New Rochelle. She is the daughter of the late Ed Hatrick, newspaper executive, and was the wife of Jock McLean, of the Hope-diamond-Washington McLeans.

With Peter branching out into the world field, there is a widespread conflagration of female interest. From points as distant as Nigeria, agents have been dispatched to ascertain for women's pages his preferences in color, proportions and performance.

Finally, over lunch in Romanoff's, he was prevailed upon by a friend to give his specifications for his ideal woman.

"Any woman with two heads," Peter said simply.

Gloria is not two-headed but she is two-manned, the friend observed churlishly, and the other man is Jimmy Stewart. "Jimmy Stewart is not going to get her. She's mine," cried Peter.

His friend leaped up to phone the scoop to Louella but a long Lawford leg pitched him into his omelet.

**PETER** favors Eastern products now. He likes them sharp, not stuffy, poised, intelligent, easy to get on with, not studiously beautiful but natural to the roots of their hair and corsages.

That's all he asks, that and two heads.

The deb type ranks with him, possibly because his first passion was a subdeb whom he met in his pre-Hollywood days while wintering in Palm Beach with his parents, Sir Sydney and Lady Lawford.

Love came late in life to Peter. He was fourteen. A certain young lady was of the same ripe age. Up till then his vitality had been corked down by English tradition. "English boys are not handed the latchkey until they are tottering toward twenty-one," said Peter. "My mother followed the tradition. It is the only English tradition she did observe."

It was the hardest for Peter to bear. He was all for the American tradition of free-necking democracy.

This first romantic chapter in the Lawford legend came to an end in the spring of 1939 when the Lawfords left for California. But Peter had acquired a taste for romance, and romance rolled.

There is more than meets the eye in Peter. He's not standard brand; he's fire-brand. Though born in England, he is far from being orthodox British. A good part of his childhood was spent in France. Until he was five, he spoke only French, the language of love. Finding he could get nowhere with mademoiselles because of the smothering English tradition, he switched to the language of Shakespeare in which he was destined to scale heights and balconies.

While he believes he resembles his father in appearance, he thinks he has the temperament of his mother, who is half French. He is excitable, hot-blooded, responsive as quicksilver and has the fast Gallic wit and way with women. He also has beautiful manners and black moods.

"I have frightening depressions," he confides. "I have great days, then one like death. At one o'clock I may be on top of the world in the sun, then the thing starts rolling in and by six, I am ready for the hemlock. Why? I have everything. More than a man of twenty-five should have."

A woman would say he needs a wife. A woman, according to a woman, is man's cure-all. The practical female takes small stock in symptoms of genius. Even when Peter feels the horrors creeping on him

## Ace of Hearts

and leaps in his car to dash for the sea, drawn by a sense of affinity and belief in its curative miracle, the babes would say he was subconsciously seeking a scan of them in their scanties. Of course, that might well be part of the curative miracle.

Peter says that were he not compelled to earn a livelihood, he probably would be a beachcomber. A cosmopolite who has lived in London, Paris, Barcelona and the sophisticate towns gemming the Riviera, he recalls most fondly the black sands of Tahiti and the warm golden reaches of Nassau. He eventually will yield to the convention of marriage, though.

"I give myself just five years more," he says, in a hollow tone, looking a little haggard. You can see that his heart is not in monogamy, yet.

It is plain that Peter's dream of matrimony is still confused with bachelor bliss.

Peter's interest in one woman may simmer for as long as a year and then blow at a word, as when one inamorata said that if she were compelled to quit America, she would rather live in Russia than in England. This, he took, not as an affront to his birthland, but to common sense. "She's not been in England or Russia," he said.

**HIS** distance record in heart interest was with June Allyson, prior to her marriage to Dick Powell. It was two years before the seismograph registered a temblor. Then suddenly, words, words, words, as Hamlet says. One evil day, when Mr. Lawford's ebullience was under a morose cloud, he offered his unsolicited opinion that Miss Allyson was going Hollywood. Miss Allyson in turn vocalized her view that Mr. Lawford was a silly, egotistical jerk. The rest was silence and cold bows.

But the Fates in the Front Office, who have no respect for players' prides and sensitive natures, threw them into a clutch in a picture, "Two Sisters from Boston." The tender plant of friendship bloomed again and has been in full flower since.

Peter receives more letters than any actor on the lot. The hardheaded Front Office regards this as an excellent poll of public opinion. Consequently, stories are being read with a view to charting Lawford into position as a great male star.

With the flexibility of the born actor, he sweeps from the song-and-dance of "Good News" and "Easter Parade," to tenderness and tragic sensitivity in pictures diverse as "Little Women," "The Red Danube."

It is the fashion now to liken every young actor to the boy next door. The sign has been hung on Peter. And with his breeze and buoyancy, he probably could play "The Americano" better than any actor since Doug Fairbanks Sr.

But if Peter is the boy next door, the boy next door may be Scaramouche or Raffles or Francois Villon—even Hamlet.

Lawford has the élan possessed by no other young actor today, and by few in the past, for playing characters of fire and vibrancy.

A critic boldly declared, along with the Hollywood princesses, that in the twenty-year-old acting category, there is only Peter Lawford.

"What do you mean," said Peter hotly. "There is Montgomery Clift and I am his biggest fan. I wish I could act like Clift."

He was reminded that Clift had the advantage of stage technique.

"That's not it," Peter said. "He has more than that. He has this and this," he touched his heart and his head. "That is all there is to great acting, heart and head."

That, no doubt, is the best definition of Peter, too.

THE END



## Confessions of Leo

(Continued from page 59) day whether John would report for work or report to Elaine. I miss him. John was the greatest of them all. Thank goodness, we have two other wonderful Barrymores, Ethel and Lionel, still on the pay roll.

I'll never forget my roar of surprise when Clark Gable walked on the lot, way back in 1930. They told me he was to be the new great lover. In a pig's eye, said I, looking at his big ears. I'm a lion who loves to admit he was wrong, and I was wrong *plus*, about this Gable. From the moment they saw his mug on the screen in "The Easiest Way," the women swooned and the men approved. They still do.

You know I was around when June Allyson told her producers that she was in love with Dick Powell. "Don't marry him," they warned her. "It'll kill your career." That's a joke, sister. Almost from the day of June's marriage to Dick, beg pardon, Richard, her career zoomed into high gear. And she is, in my opinion, the best young actress on the screen today.

ONE thing I've tried to cure at my studio, but without success so far, is the "Queen" system. I do not believe in monarchies. A throne is a mighty lonely seat. And the gal who occupies it usually loses contact with her subjects. Take Norma Shearer. Ah, what a woman and what an actress. And what a blunder she made, and what a pity it had to cost her a throne. When Norma said she could not see herself in "Mrs. Miniver," that she preferred "Her Cardboard Lover" instead, a great career faltered. And a new queen, Greer Garson, was born.

Greer Garson! There's a lot of woman. And she's been through a lot. But I believe she's happier today than at any time in the ten years I've known her. Maybe because she does not expect so much! You've probably forgotten, but Greer sat around in Hollywood for one whole year before the studio finally gave her the break she'd been screaming for, in "Good-bye Mr. Chips." And after "Mrs. Miniver," how the studio coddled and protected her!

Came a new queen from over the waters, Deborah Kerr. I watched Greer suffer as her throne tottered. I heard her sob inwardly, as the best picture properties at my studio were announced for Debbie, a very sweet girl, by the way. But glory be, I have seen Greer come out of her downward spiral to make a happy levelling with her career and her private life.

I was one year old when a flashing, dark haired girl, Lucille Lesueur, Charlestone her way into L.B.'s office. You know her as Joan Crawford. Those were the very gay twenties. And Joan was the gayest of them all. But Joan educated herself. She learned to be a great lady as well as a great actress. I tip my tail to her.

You can't be smart all the time. But I was a very angry lion when Deanna Durbin clicked in "Three Smart Girls" at Universal. We had her and let her go. It was a choice between keeping her or dropping another fourteen-year-old, Judy Garland. Judy was a fat little butterball then. Deanna always had the voice of an angel. I could have bitten L.B. for keeping Judy and letting Deanna go. But time tells the story. Judy is now a top star. Deanna? Well, I still say, all she needs is one good picture.

What do you think of Wally Beery! He's still making front page news. And still making good pictures. Wally was at Metro almost before I was. He opened the joint, so to speak. Will you ever forget the great team-work with Wally and Marie Dressler? I hope she is happy in her heaven, because she sure made millions of

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And that reminds me of Jean Harlow. Where will we ever find another Jean? Sure, I know we have Lana Turner now, and she's good, too. But no one can top Harlow. When she walked on the screen, the blaze was so hot it almost scorched you. When she died, Bill Powell was like a lost crazed soul. I'm happy that he is happy now with his cute Diana.

SOMETIMES I run an old film. I like to compare what we did yesterday with what we give 'em today. Makes me sad sometimes, like last week, when I sat all by myself in the projection room and saw Jackie Cooper's great movie, "The Champ," with Wally Beery. I cried like a cub. Partly, because it was such a good picture. More, because youngsters grow up, and when they do, they sometimes grow out of public favor, like Jackie. I read where his wife has sold their home here and they will live in the East where he's doing a stage play.

Mickey Rooney, bless his brash heart, was eleven years old when I signed him on the dotted line. This boy was born acting, on and off the screen. He has a heart bigger than his brain. Boy, was he in love with Ava Gardner! I warned him at the time that Ava would always be more interested in a career than in marriage. And I ought to know, because I'm the guy who made the boss sign Ava to a contract.

Spangler Arlington Brough! That's a funny name all right. But not half as funny as Robert Taylor looked when we tested him for a contract way back in 1934. He was skinny and, someone said, knock-kneed. I told L.B. to change his name and change his physique. I'll say this for Bob—he worked like a lion to improve his figure and his acting. Today, he could still easily win one of those beautiful men contests—but don't ever tell him I said beautiful. He nearly poked me in the puss, twelve years ago, because he thought I was responsible for all that drivel over his gorgeous face and figger.

Van Johnson didn't mind it half as much. Maybe because he had a bigger struggle for recognition. I'll always be grateful to Lucille Ball and Billy Grady who yanked Van off a train back to New York, almost, after one whole year of discouragement here. We're smart people

to have signed him after Warners let him go. Made me feel better about the Deanna Durbin episode. Van was a mighty worried boy there for awhile after he married Evie. But I told him—"Just sit tight—the public will judge you on your acting ability." That's what is happening now.

It isn't often that I need or ask for advice. But I'm still worried about Robert Walker. I brought him out here from New York for "Bataan." I wonder what would have happened to him if I'd left him there? Some people believe that he would still be happily married to Jennifer Jones. Now Bob is in a sanitarium in the Middle West.

If I look a little wet behind the ears this bright and beautiful morning, blame it on Esther Williams. I've just had a splash in her new pool. And pardon me while I take a bow. How come I was the only one to see the star behind the swimmer? I first saw her lovely body in the Billy Rose Aquacade, but I had a lot to do that week, so I lost track of Esther. I finally found her selling swimming suits in Catalina, making fifty bucks a week. I had to do a lot of coaxing to convince the girl that her beautiful talents belonged to the world.

See this spot on my cheek? It's where Elizabeth Taylor kissed me four weeks ago. Of course I haven't washed it off. We're proud to have Lizzie on our contract list. She's a real beauty, always was, even when she was a kid of twelve in "National Velvet." A lot of velvet has flowed under the Taylor bridge since then.

I wish there was more space. I'd like to talk about Walter Pidgeon—what a sweet Pidge that is, and Fred Astaire—we gave him his first movie chance in "Dancing Lady" with Gable and Crawford. And Gene Kelly—he's going to be one of our big directors, as well as the great star he is. And Frank Sinatra—such crooning!

I could go on forever. But I just heard someone bark. Okay, Lassie, okay, I hadn't forgotten you. Who could? Even though you're a bit of an impostor (pardon my British slang). What I mean is, you're really a man dog, aren't you? What's that? I'm a bit of an impostor, too? So you know. Well, lions can't stay young forever, like certain lady stars and dogs who shall be nameless. So I'm the fifth Leo the Lion. Wanna make something of it?

THE END

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## Gable Fable

(Continued from page 52) fine. It was, in fact, because he had no time for the gay social world to which he now adjusts so handsomely, that he and Carole Lombard Gable, who, prior to her marriage to Clark, had been Hollywood's most brilliant hostess, disappeared from the local scene.

Carole loved Clark more than anything or anyone in the world. Whatever he wanted, she wanted. So she proceeded, in her typical enthusiastic and brilliant way, to make her life over to his pattern.

Not long ago, incidentally, when Dolly O'Brien Dorelis was visiting in California, Clark gave a party for her at his ranch. It never materialized as the gay party he meant it to be. "Because," as one frank friend put it, "Carole was everywhere."

Not that Clark lives in the past or broods over it. He is too much of a man to concentrate time, thought or energy on any personal tragedy for any unhealthy period of time. He came back from his war service with a more adult and cosmopolitan point of view than he had ever had before. And he made a good life for himself. But Carole, unforgettable to her friends, is that much more unforgettable to Clark who loved her and was loved by her with a devotion that now is a legend.

All of which explains many things, including the somewhat sad amusement those who know Clark feel, when they see pictures of him dancing or dining with a new girl, or read that it looks like wedding bells for him and Anita Colby, Millicent Rogers, Iris Bynum (who, now about to marry Colonel David Allardyce, is finally out of the running), Virginia Grey or anyone of a dozen others, with the exception of Dolly O'Brien Dorelis.

**D**OLLY will not marry Clark, however. Although she is very fond of him. She has her own world. She does not talk Hollywood jargon, doesn't care much about Hollywood, in fact. And I want to report that she is infinitely more important than the social butterfly she too often is pictured. She has real wit. She loves life and fun and laughter. And her gift for friendship is great. She is one of those rare people it is comforting to know, because even in your most depressed and cynical moments, you are convinced that in a pinch you could count on her.

I asked Dolly if she would marry Clark. "Marriage for us would not work, Elsa," she told me. "I could not adjust to being Mrs. Clark Gable, waiting on street corners while Clark signed autographs."

I was reminded of Dolly's statement about marriage that day we were at Eden Roc together. Two little American girls stepped forward and one said, "Mr. Gable, would you be kind enough to allow my friend to photograph you?" To the amusement of all of us, Clark, who really hates this sort of thing, stepped up and was photographed from every angle. And all the while, he made up outrageously to the girl who had approached him. He did this in a semi-humorous attempt to intrigue Dolly, who only thought it all great fun.

There never was anyone more masculine than Clark. Which accounts for his irritation last summer when Dolly and I understood the waiter who spoke in French and he could not. Which accounts for his need to pack away into the mountains every so often to hunt or fish. Which accounts, above all, for his devastating attraction for women. He

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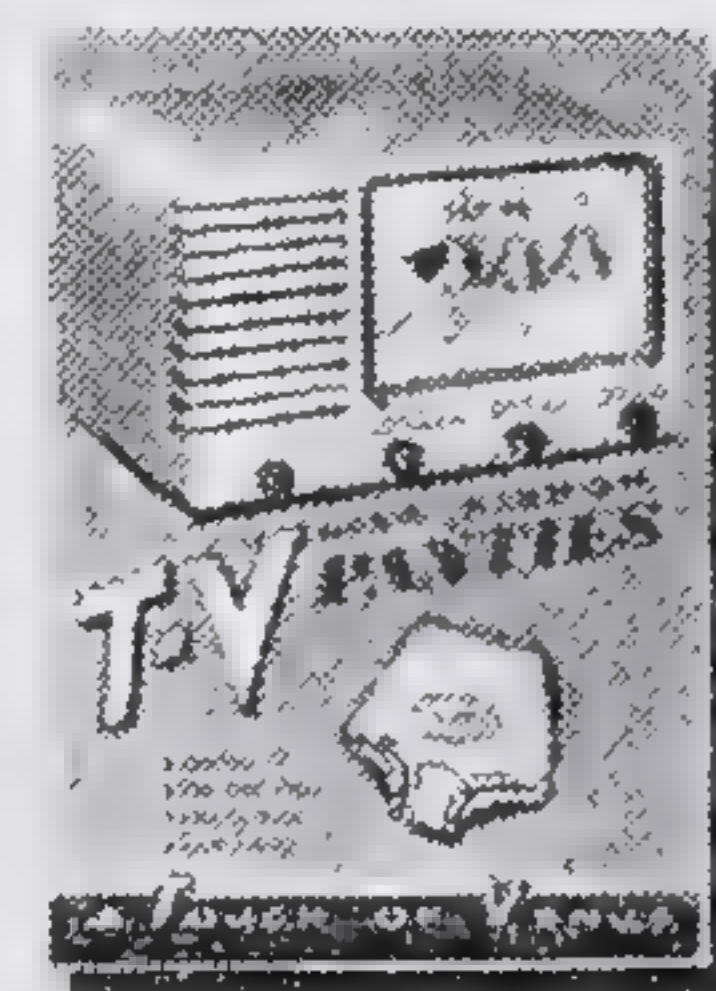
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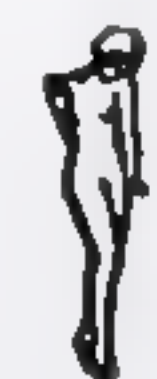
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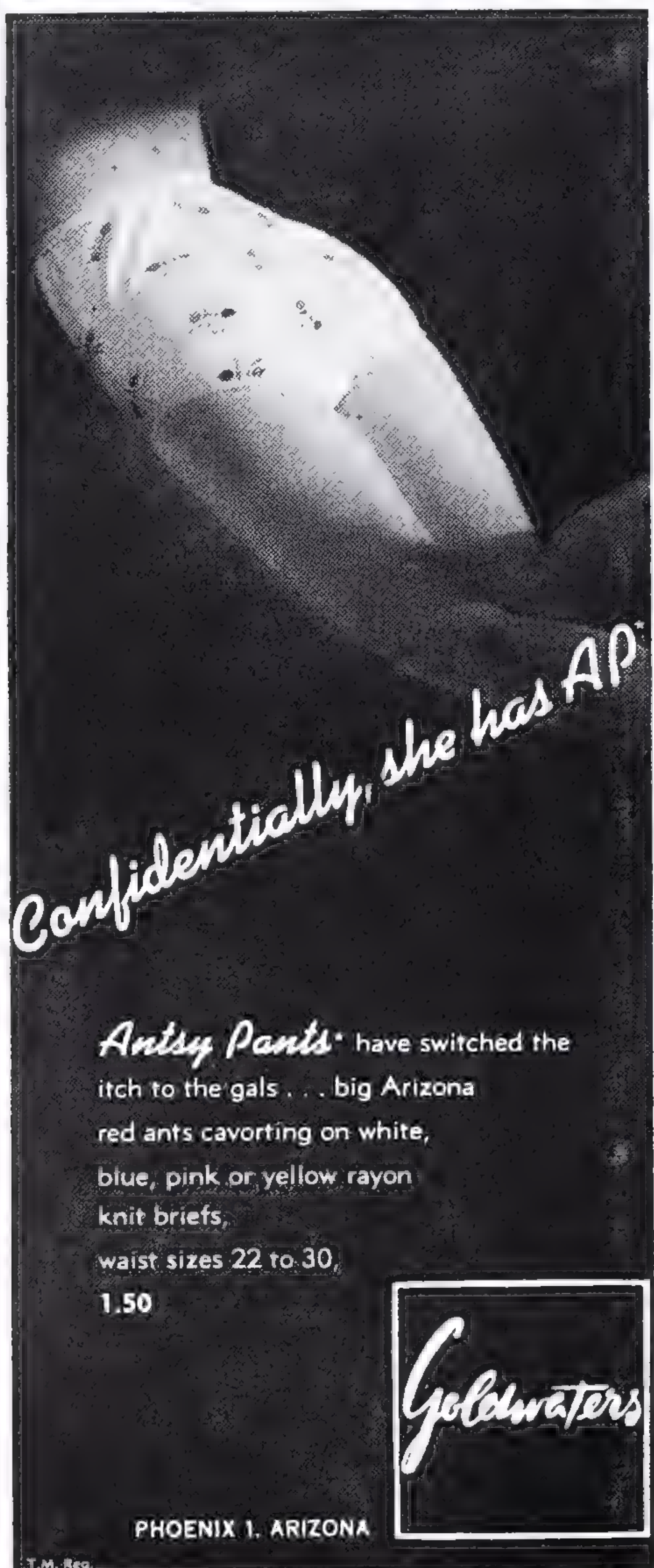
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has none of the characteristics of a ladies' man and I am quite sure that none of the ladies with whom his name has been linked romantically, ever could say he led her on or made one false promise. That isn't Clark's way. He's a casual gent who lays it on the line.

He's a man's man, really. That, I think, is why he was so eager to do "Command Decision," and in such good spirits while he was making it.

When he told me he was going to do "Command Decision," I protested. "You are the great lover of all time, whether you like that appellation or not. This has been your success. Why under the sun are you possessed to make a movie in which no girl appears?"

"Because, Elsa, it will be a success," he said. We had quite an argument about it, an argument that reminded me once again of Clark's dogged, stubborn, Pennsylvania Dutch forebears.

He was right, of course, and I was wrong. I admit that in "Command Decision" he is wonderful. But I still would like the picture better if there were a girl in it somewhere and he had his arm around her.

I've known Clark for many years. It was in 1933, when I was Gary Cooper's house guest, that Clark and I first met. Gary had rented Greta Garbo's house in Chevy Chase and Clark and Rhea, his second wife, used to come over sometimes in the evening. The moment they arrived, however, Rhea would find herself left to the ladies, while Clark and Gary, a bachelor in those days, gathered with any other gentlemen present, and sang barber shop chords. "Singing Fools" they called themselves, properly enough. And however unmusical their efforts turned out to be, they had the glorious time men always have when they get together and sing.

Perhaps I took advantage of my long friendship with Clark, recently, when I asked him, point blank, "Clark, if you don't marry Dolly, who are you going to marry?"

His eyes twinkled. "Who do you think would marry a bum actor like me?"

He isn't a bum actor, of course. He's learned to be one of the most natural actors on the screen. That's another attractive thing about Clark. He learns fast, personally, as well as professionally. He's come a long way from the attractive Hollywood provincial he used to be, before the war picked him up and carried him to the great cities of the world. And before Dolly O'Brien Dorelis, intrigued by him, introduced him to social circles to which he never really aspired, and from whence he once would have fled.

A most distinguished gentleman these days, Clark Gable. I wonder who the lucky girl to marry him will be. I wonder, too, if there will be another Mrs. Gable.

THE END

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## Hollywood Clothes Line

(Continued from page 68) bodice manages to have a slight V neckline and is tightly draped right down to the waistline. The enormous skirt of pink organdy stands 'way out over a much paler taffeta slip. But the knockout touch is the cascade of fresh pink camellias which Janet adds to the dress when she wears it.

We've been to lots of parties given by Joan Crawford, but none gayer than her most recent. Clark Gable was Joan's date that night—but another of her beaux, Philip Reed, was on hand, too (Greg Bautzer was conspicuous by his absence). Joan had her guest-tables covered with very dark tablecloths of wine-red, dark green and navy blue. In the centers of the tables were big floral pieces composed of white tulips and white carnations, with three long, lighted candles rising from the midst of each. It was an enchanting effect, as there was no other light in the room. After dinner, people sat on the floor while Dinah Shore and Gordon MacRae sang.

A FEW nights after Joan's lovely soiree, her chums, Betty Newling and Al Bloomingdale, threw a party for the visiting Kenneth Friedes. He's a well-known publisher and she is the former Natalie Thompson, once wed to Bob Hutton. However, this time Joan and Greg Bautzer were together again, and while he played poker after dinner with Jane Greer, Mervyn LeRoy and Bill Dozier, Joan just sat alongside and knitted. Her "knitting costume" was a beautiful white starched organza with yards and yards of skirt gathered to the waist; the bodice very low, strapless and slightly draped into a heart-shaped décolletage. The gown was splattered all over with tiny sequins—giving the effect of having had handfuls of confetti tossed upon it.

And as at Joan's party, Gordon MacRae handled the vocals. Later, Van Johnson rendered "Embraceable You" as Gordon would do it, with Georgia Carroll, Ann Miller, Esther Williams and Ann Rutherford joining in on the choruses.

All over Hollywood, the gals are sprouting those hip-length, very full little box jackets of flannel, gabardine, and sheer wool which goes so well over daytime dresses, slacks—or anything short of dressy clothes. The latest versions have collars that end in strips that can be tied with a big bow effect at the neck—and full baggy sleeves. A double row of shiny buttons marching down the front gives a loose, double-breasted effect.

The commanding decision about hair is no longer whether or not to cut it short—but *how* short. Anyone in a longish, glamour-bob looks like something fresh out of the backwoods these days and nights. With the short haircuts, the earring has become just about a gal's most important and eye-catching piece of jewelry. One night at a swanky party, we noted there wasn't a gal in the room unadorned by some jeweled (or reasonable facsimile) knick-knacks dripping from her ears. We say "dripping"—because the drop earrings are by far the most flattering. At this soiree, guests were asked how they'd like to see themselves on a magazine cover—if they had full say about the pose, costume, and props. So just about everyone took pencil and paper in hand and made a rough sketch showing individual choice. Loretta Young drew herself as Dali might "interpret" her. Irene Dunne just attempted a self-portrait with no special background. Rosalind Russell sketched herself as a gaily plumed polly-parrot. And so it went until everyone got rid of a secret urge, no doubt.

THE END

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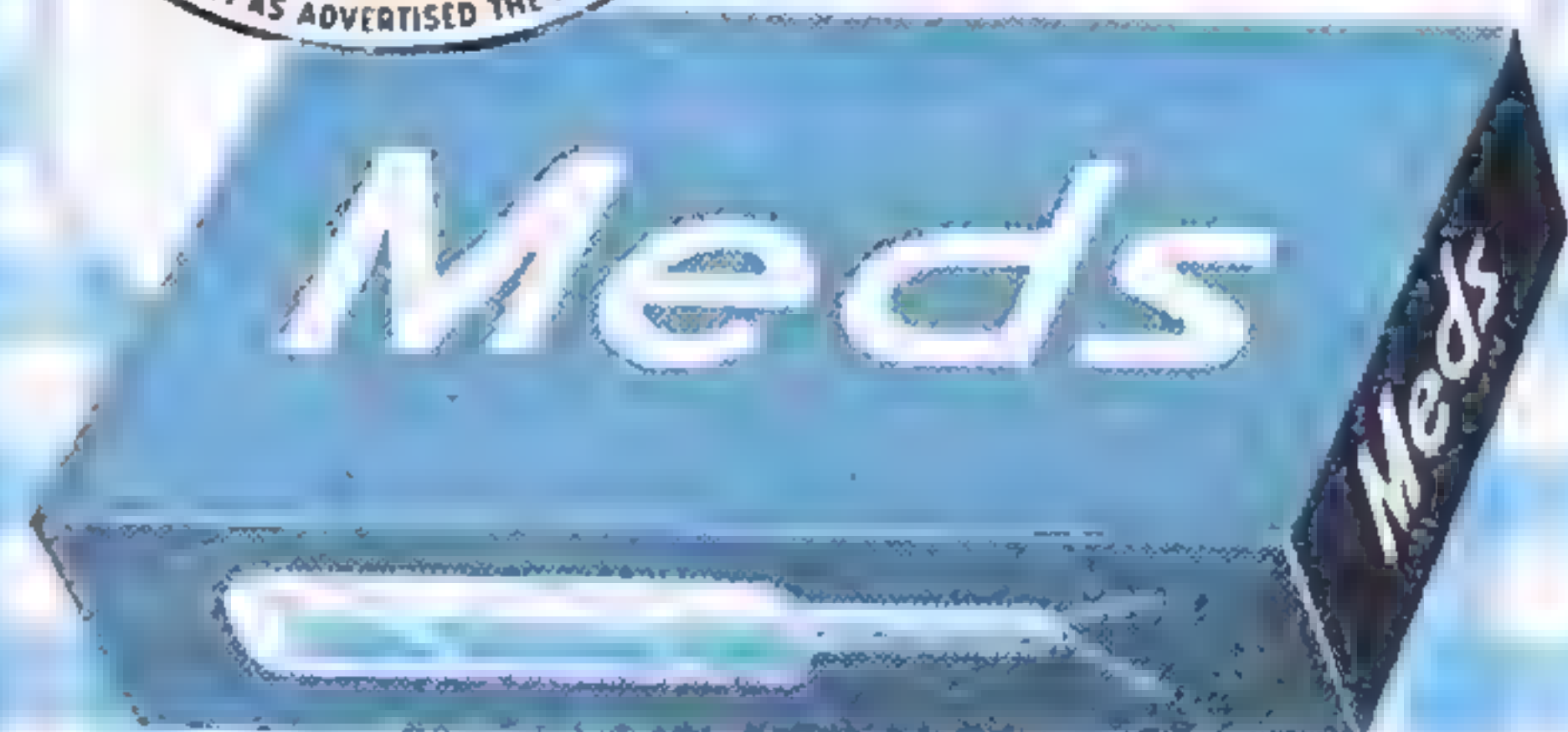
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## My Mother Understands

(Continued from page 65) before I was born, so Mummy never had anyone but me and I never had anyone but her.

It's because I'm afraid it's going to be different, now, that I cry. We were such a happy family, just the two of us.

We had such nice times together. I've never had a nurse or a governess. Mummy always bathed me, fed me, dressed and undressed me, fixed my hair. Now that I'm twelve, I do these things for myself but Mummy still supervises, is always right here. And we take turns about getting breakfast. When I am working in a picture, Mummy brings me my breakfast in bed, and when I'm not working, we play turnabout, and I bring her breakfast in bed.

**AT THE** studio too, she always is with me. When it's time to go home, she always says, "Well, Margaret, would you like to go home or eat out?" Sometimes, I say I'd rather eat out, at a hamburger stand. But, mostly, I say I'd rather go home.

When we get home, Mummy kicks off her shoes and starts to get dinner. I kick off my shoes and then I get my radio and put it on the floor and listen to it while dinner is cooking. We have a maid who comes in by the day, but when we get home, she has gone. When dinner is ready, we sit on the floor with our plates in our laps, and eat and listen to the radio. We are both floor-sitters.

Sometimes, instead of listening to the radio, we play saleswomen. Mummy is a cosmetic saleswoman, with cold cream all over her face, trying to sell me cosmetics. Or I am a hat saleswoman. I come in wearing her hats, one at a time, trying to sell her her own hats!

We go to the movies together, which I love to do, except for the ones I am in. In the ones I am in, I know how the story is going to end, so what's the fun in that?

Every Sunday, we go to the Hitching Post Theatre, which shows only Westerns. You go in at one o'clock and you come out at six and you get your money's worth and have a lovely afternoon!

Every time I am in a new picture, I seem to get a new hobby. For my part in "Tenth Avenue Angel," I had to learn to roller skate just perfectly, and after the picture was finished, every time we had any time, we would go to the rink.

In "Little Women," I play the part of Beth. I felt friends with her. I even dress like Beth now. I liked one of the dresses I wore in the picture so much, Mummy had twelve copies made for me in different kinds of material, but all the same style. Beth loved to play the piano, too, so I started to take up piano. In the picture, as in the book, poor little Beth dies, so someone who knows how I "catch" hobbies from the characters I play in pictures, said to me, "I hope you don't take up dying!" In "The Secret Garden," well, if you have seen it you will know what I mean when I say that I am now taking up window box gardening, at home.

Mummy has always shared my hobbies with me, especially ballet. Because she was a professional dancer when she was a girl. I wish I could have seen her dance. Sometimes she will dance for me, around the apartment, or we'll both "dress up" and dance together.

In Palm Beach, where Mummy and Don got married, Mummy spent all of the day, that turned out to be their wedding day, trying to get me to say it would be all right

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if she and Don got married. She said she didn't think I realized what a big job I have been (I guess I didn't realize it, but I am beginning to). She said she just doesn't feel she can do it alone, anymore.

She said I have never had a father and although I have never felt the need of one, she feels I should have a father now that I am growing up; she said that once I get used to a father in the house, I will wonder how I ever got along without one.

She reminded me that when my Aunt Marissa married Uncle Johnny, I cried about that, too. "And look," she said, "how much you love your Uncle now." It wasn't because I didn't like Uncle Johnny that I cried at their wedding, it was because Aunt Marissa would not belong *just* to us anymore. It wasn't because I didn't like Don that I cried at Mummy's wedding. I think Don is nice looking, and I like the way he plays the piano. It was just that I never have had anybody but my mother and never wanted anyone else.

The day of the wedding, Mummy said, "We are going upstairs for a few minutes." Then she began to get dressed. She put on a white linen dress and a white linen hat. Then she told me to put on my prettiest white dress. Then we started upstairs and almost at the very top step, she stopped and said, "I think you know what we are going upstairs for, darling." But I didn't know. If she had had a wedding dress, I would have known what was going to happen. But she didn't have a wedding dress and *I didn't know until it really happened*. I didn't know until we were in the room, and the Judge was there, and Don was there, and Mummy and Don were married, and I was crying.

NOW I am not as upset about it as I was at first. And I am trying to be happy about it. And Don really does understand.

Before Mummy got married, we had planned a month's trip to Europe. Don couldn't go with us because of his engagement in Palm Springs. But he was very nice about it, I must say. He told Aunt Marissa, "I think it just as well I am not going. I don't want Margaret or Gladdy to feel there has been any change at all. I want it understood that *it will be just the same between Margaret and her mother*."

I guess I am too possessive. When we went to Europe, I took my radio, a trunkful of dolls and a suitcase full of my favorite books and I would have taken Spotty, the little miniature fox-terrier Mr. Mayer gave me when we finished "The Secret Garden," except that she would have been put in quarantine in England.

Wherever I am, I like it to look and feel like home. Mummy says it's good to love your family and your things, "but you have to have room in your heart, Margaret, and leave the door to the room open."

When Don and his band finish their engagement in Palm Springs, we're all going to settle down in Hollywood. Don will take an adjoining apartment. All three of us will play games after dinner and Don will give me piano lessons in the evenings.

Mummy says that time passes quickly and that before she, or I, realize it, I will be grown up, and wanting to get married. I said, "When I get married, you will live with me." "Oh, no," she said, in her I-have-put-my-foot-down voice, "no, I will not Margaret, *no*!"

In "The Secret Garden," almost at the end of the picture, Mary Lennox is talking to Colin Craven, who is played by Dean Stockwell, about a very mysterious problem his father has had to face, and she says something like this, "We are too young to understand, we don't know enough yet. . . ."

I suppose you could say that about me.  
THE END

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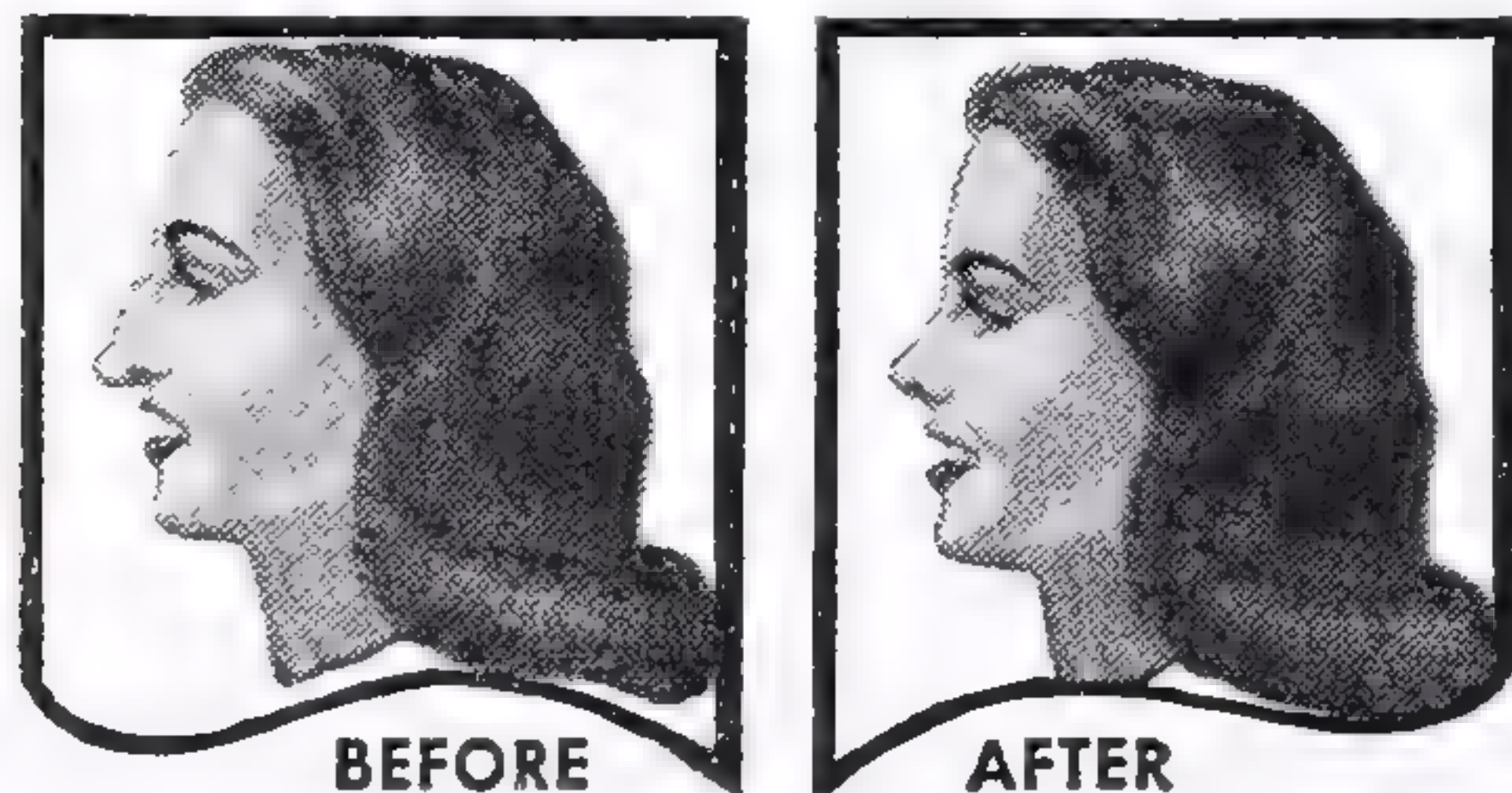
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(Continued from page 38)

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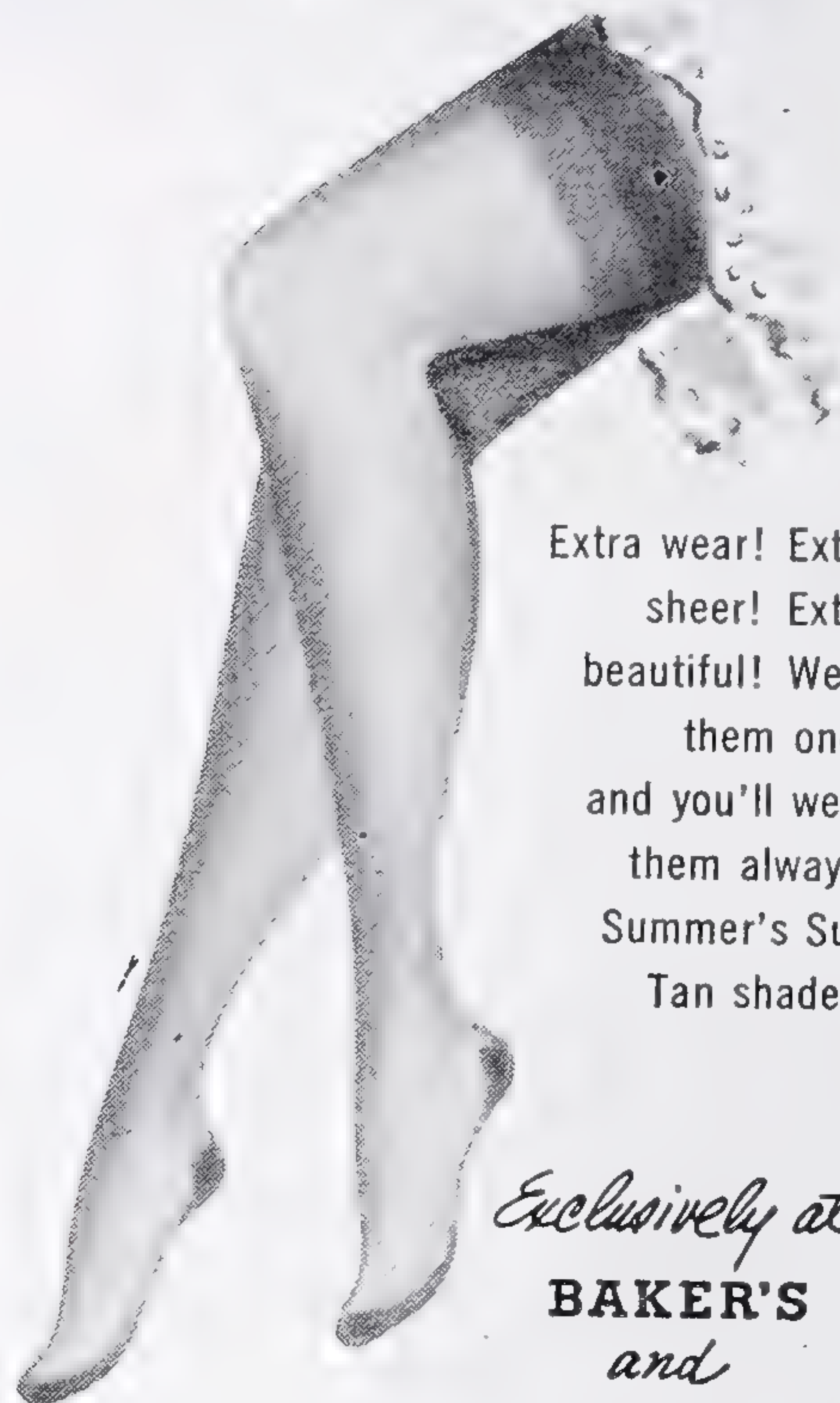
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2. All entries must be postmarked not later than midnight June 10, 1949.

3. Anyone living in the continental United States may enter this contest except employees of Macfadden Publications, M-G-M and the advertising agencies of both.

4. Each entry must be the original work of the contestant and submitted in his or her name. Joint entries will not be accepted.

5. Entries will be judged for originality, interest and aptness of thought by the editors of Photoplay Magazine and the stars who have donated the prizes. Duplicate prizes will be awarded in case of ties.

6. All entries become the property of Macfadden Publications and may be used as they see fit. No entries will be returned.

7. The winner will be announced in the October 1949 issue of PHOTOPLAY. This contest is subject to all Federal and State regulations.

(For other photos of prizes, see pages 4, 6, 8, 10, 39, 40, 41.)



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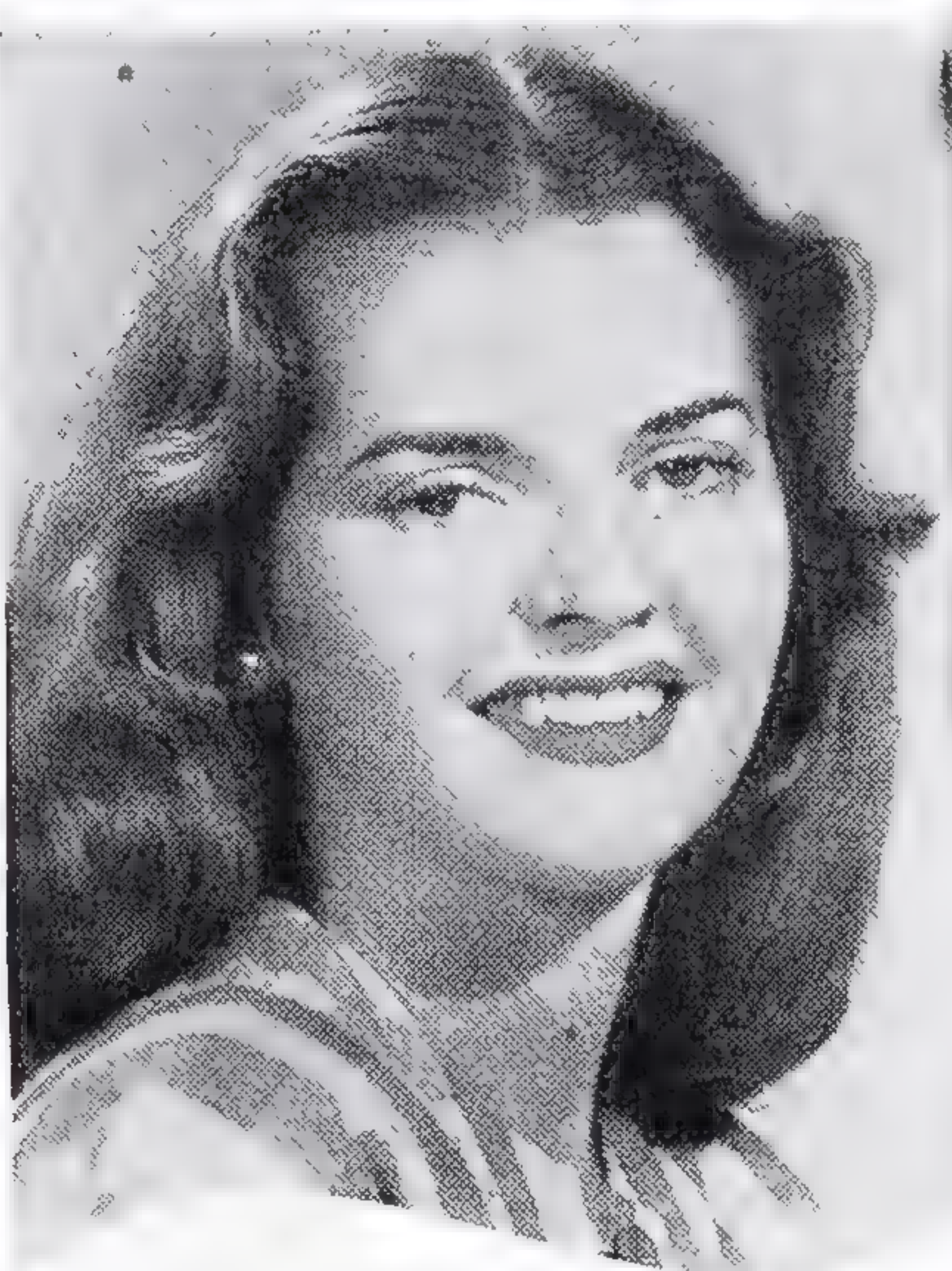


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## Shadow Stage

(Continued from page 31)

✓✓ (F) **The Stratton Story**  
(M-G-M)

THIS heart-warming movie, teaming Jimmy Stewart and June Allyson, is the real-life story of Monte Stratton, who became pitching ace for the Chicago White Sox in 1937.

Jimmy is plenty appealing as the shy, lanky pitcher. June is the cute little gal he meets on a blind date. After a false start, their friendship ripens into romance. Frank Morgan, one-time baseball player turned hobo, coaches Stewart until he is ready for the big league. Just as Jimmy achieves fame in the baseball world, he is laid low by an accident. However, with June—and the audience—cheering on the sidelines, Stewart is bound to come through.

Morgan credibly plays Jimmy's mentor while Agnes Moorehead is excellent as his mother. Such baseball celebrities appear as Gene Bearden, Jimmy Dykes and Bill Dickey with Stratton himself serving as technical advisor.

Your Reviewer Says: It's a homer!

✓ (A) **Too Late for Tears**  
(Stromberg-UA)

GREED is a terrible thing. Look what it does to Lizabeth Scott and Dan Duryea.

Liz, a heartless money-mad wench, is married to nice Arthur Kennedy. One night, while driving in their roadster, a bagful of money is tossed into their laps. Obviously, they were mistaken for someone else. Arthur intends to turn over the money to the police, but Liz pleads with him to hide it, at least temporarily. Next day, Duryea visits Liz and demands his dough or else . . . But Liz isn't giving it up without a struggle, even if she has to kill to keep it. Kennedy's sister, Kristine Miller, suspicious over his sudden disappearance, starts snooping with Dan DeFore's help. The final score is one death by shooting and drowning, another by poison and a third by a plunge from a window.

Husky-voiced Lizabeth Scott delivers a good job as a bad girl. Duryea is convincingly crooked.

Your Reviewer Says: Cupid packs a gun.

✓✓ (F) **Tulsa** (Wanger-Eagle Lion)

LUCKY Susan Hayward! The tempestuous redhead has three men in her life, all slightly terrific, in this two-fisted, sprawling saga of boom town oil days.

There's Robert Preston who is up on his geology, but has yet to learn about a gal like Suzy. Also in the running is her devoted Indian friend, Pedro Armendariz. Then there's big-shot Lloyd Gough on whose property Susan's father was accidentally killed. Beginning in a small way, she reaches the point where she's a real threat to Gough's oil empire. Success changes her into an overambitious woman, and it takes a major catastrophe to bring Susan to her senses again.

Chill Wills scores in the humor department. Preston and Armendariz, usually cast as villains, are exemplary characters for once. Even Gough is likable.

Your Reviewer Says: Jam-packed with thrills.

✓ (F) **Bride of Vengeance**  
(Paramount)

A LITTLE history and a lot of make-believe go into this elaborate melodrama of sixteenth century Italy.

As the infamous *Lucretia Borgia*, Paul-ette Goddard is half-sinner, half-saint, all

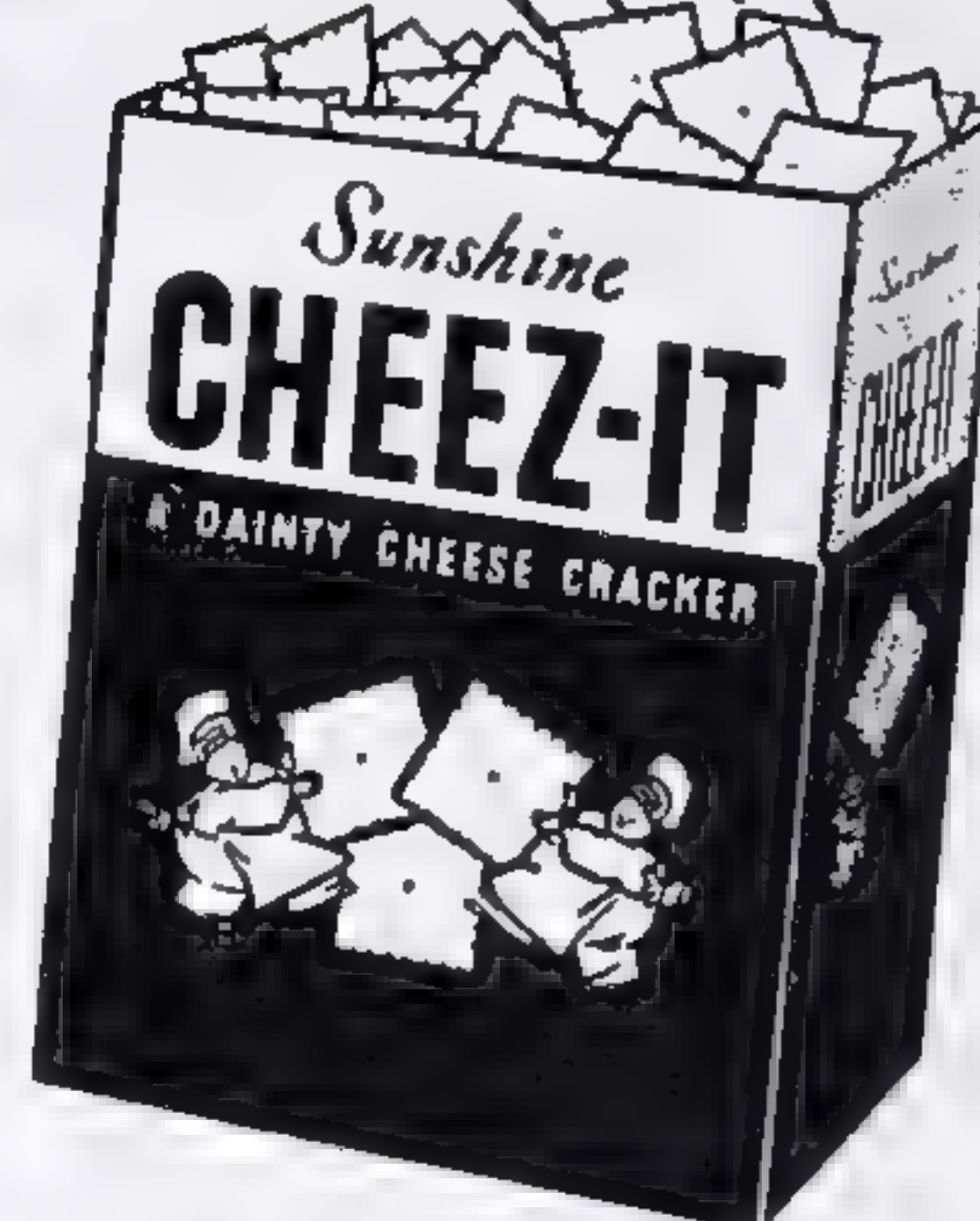
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woman. Her brother is the treacherous *Cesare* of Rome. As played by Macdonald Carey, he is a repulsively evil fellow who has his eye on an independent duchy ruled by the *Duke of Ferrara*. Effectively portrayed by John Lund, the duke is nobody's fool and doesn't intend to be caught napping. It's a three-cornered duel of wits, replete with love, hate and revenge. For all its eye appeal, however, the story seldom comes to life.

Paulette looks seductive, but it's hard to believe she delights in poisoning people. Especially such a handsome guy as Lund!

Your Reviewer Says: Big-scale costume drama.

✓✓ (A) **City Across the River**  
(Universal-International)

**JUVENILE** Crime is the subject of an engrossing, hard-hitting movie with Drew Pearson serving as commentator.

The action centers upon a gang of Brooklyn teen-agers known as "The Dukes" who pride themselves on their toughness. Stephen McNally, community center director, tries to steer Peter Fernandez away from the bad influence of these hoodlums, but the boy and his pal, Al Ramsen, prefer the poolroom to the classroom. They get into a fight with their teacher who is shot in the struggle. That's when detective Jeff Corey steps into the picture.

Joshua Shelley stands out as a weak-minded, knife-wielding member of the gang. Thelma Ritter is Peter's work-worn mother, Luis Van Rooten his worried father, Sharon McManus his scared sister and Sue England his pretty girl friend.

Your Reviewer Says: Gripping slum story.

✓ (F) **Impact** (Popkin-UA)

**DECEIT** is the keynote of an entertaining triangle tale with homicidal overtones. Brian Donlevy—a trusting husband and a millionaire yet!—adores his beautiful but wicked wife, Helen Walker. Helen clandestinely carries on an affair with Tony Barrett. The two conspire to kill her mate, but their plan backfires and it's Tony who meets a violent death. Donlevy, poor chap, is so shocked at discovering what his spouse has been up to, that he decides to remain "dead." So he hides out in a two-by-four town where he meets repair shop owner Ella Raines. Brian mends her cars and she mends his heart.

Donlevy appears dazed and unhappy; Helen cuts a dashing figure; Ella is sympathetic and Charles Coburn is a capable detective.

Your Reviewer Says: Domestic double-play.

✓ (F) **Adventure in Baltimore**  
(RKO)

**SUCH** mischief as Shirley Temple gets into in this movie! Set in Baltimore of 1905, the homey story revolves around Shirley, her minister-father, Robert Young, and her fine-looking neighbor, John Agar.

Alternately bold and contrite, Shirl's unconventional behavior involves her in one girlish scrape after another. Young displays great forbearance when she is expelled from school. He encourages her to become a painter but vestryman Albert Sharpe fears it will interfere with Young's election to a bishop's post. As Young tells his wife, Josephine Hutchinson, it's all a tempest in a teapot.

Although there's a maximum of talk and a minimum of drama, flashes of humor and warmth come through. A sequence in which John Agar squirms his way through Shirl's speech on women's rights reveals him as a promising comedian.

Your Reviewer Says: Chuckles and tears.

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✓✓ (F) **Manhandled (Paramount)**

**H**ERE'S a pulse-quickenning murder mel-ler designed to keep you glued to your seat. Dorothy Lamour is well cast as a pretty secretary trying to make an honest living if only Dan Duryea will let her! Once again, Duryea plays a scoundrel who can woo a woman and commit a crime with equal facility. It's when he tries to frame Dotty that he outsmarts himself. Husky Sterling Hayden shows up as an alert insurance agent, always a step ahead of detective Art Smith. Irene Hervey is mighty attractive as the wealthy, two-timing wife of writer Alan Napier. When Irene is murdered and robbed, things begin to pop. Dotty's psychiatrist-employer, Harold Vermilyea, is also involved, along with man-about-town Philip Reed. A fast-moving whodunit with smooth performances all around.

Your Reviewer Says: Plenty of suspense.

✓ (F) **The Undercover Man (Columbia)**

**M**OVE over, Dennis O'Keefe and Dick Powell! Glenn Ford is stealing your stuff. The role of treasury agent is a new one for Glenn and, while he handles it well enough, his talents are better suited to a brisk comedy like "The Return of October."

Along with two other agents, James Whitmore and David Wolfe, Glenn seeks proof of income tax evasions on the part of a prominent underworld character. Though guilty of much more than tax evasion, the man's power is so far-reaching that he has managed to escape arrest. His clever mouthpiece, Barry Kelley, sees to that, giving Glenn, his co-workers and police inspector, Frank Tweddell, a run for their money. Fed up with his job, Ford finally decides to quit. Why shouldn't he lead a normal life with his lovely, patient wife, Nina Foch? But Fate intercedes.

Joan Lazer, Esther Minciotti and Anthony Caruso appear to advantage in this movie of mobsters and T-men.

Your Reviewer Says: Interesting game of hide and seek.

✓ (F) **Arctic Manhunt (Universal-International)**

**W**HAT could be more ironical than to be marooned on a floe, drifting out to open sea, with a quarter of a million dollars? No wonder Mikel Conrad is in a cold sweat! But since there's no question of his guilt, you can't feel too sorry for him.

After serving a seven-year prison term for his part in a holdup, Conrad leaves for the Far North to split the money with his accomplice. Insurance agents Harry Harvey and Russ Conway are hot on his trail.

Filmed in the Arctic, there are some interesting Eskimo rituals. An adequate cast includes Carol Thurston and Wally Cassell.

Your Reviewer Says: Adventure on ice.

✓ (F) **Outpost in Morocco (Bischoff-UA)**

**T**HE French Foreign Legion has a valuable man in Captain George Raft. But it's his reputation as a *Don Juan*, rather than as a military man, which makes him eligible for a delicate assignment.

Raft is to head a convoy, escorting the French-educated daughter of the Emir of Bel-Rashad to her father's palace. Since she is Marie Windsor, an exotic beauty, it's a pleasure. Suspecting the Arabs of stirring up trouble, Raft's colonel, John Litel, orders him to find out what he can. Sure enough, the old Emir is rarin' to go against the French, and Raft has all he can do to escape and summon reinforcements.

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Marie, meanwhile, is torn between loyalty to her people and love for Raft.

It's a picturesque, swift-moving action film with plenty of hard riding, shooting and love-making. Akim Tamiroff, Eduard Franz and Damian O'Flynn are in it.

Your Reviewer Says: Good desert drama.

#### ✓ (A) The Set-Up (RKO)

THE ugly aspects of the fight game are forcefully brought home in this movie.

Robert Ryan turns in a noteworthy job as a small-time prizefighter, trying to make a come-back at thirty-five. Audrey Totter invites deep sympathy as his disillusioned, despairing wife. She begs him to quit the ring but her pleas fall on deaf ears. Ryan doesn't know that his double-crossing manager, George Tobias, has fixed the fight on orders from racketeer Alan Baxter. Thus, even if—by some miracle—Ryan wins, he still loses because Baxter wants it that way.

You get to meet as motley an assortment of characters as ever appeared in one picture—crooks, drifters, hangers-on, gamblers. By the time the last savage punch is delivered, it's well established that prize-fighting, as depicted here, is an extremely sordid business.

Your Reviewer Says: Bloody and brutal.

#### ✓ (F) The Younger Brothers (Warners-First National)

GRAB a gun and join the chase! The notorious *Younger Brothers* are on the loose. As portrayed by Wayne Morris, Bruce Bennett, Robert Hutton and James Brown, they're really not such a bad sort. All they ask is to keep out of trouble for a couple of weeks. Then they will be granted pardons and can retire to dirt farming in their native Missouri. Bruce has a girl, Geraldine Brooks, waiting to marry him.

But alas, the righteous citizens of Cedar Creek, led by vengeful ex-detective Fred Clark, keep hounding the Youngers. Then, too, there's Janis Paige who wants Wayne and his brothers to join her outlaw outfit, and won't take no for an answer. It's a tug of war with Janis and Clark on one side and the brothers on the other.

Your Reviewer Says: Rip-snortin' six-shooter.

#### Best Pictures of the Month

*Champion*

*Mr. Belvedere Goes to College*

*The Window*

#### Best Performances of the Month

*John Lund in "Bride of Vengeance"*

*Kirk Douglas in "Champion"*

*Joan Crawford, David Brian in "Flamingo Road"*

*Clifton Webb in "Mr. Belvedere Goes to College"*

*Joan Greenwood in "Saraband"*

*James Stewart, June Allyson in "The Stratton Story"*

*Lizabeth Scott, Dan Duryea in "Too Late for Tears"*

*Susan Hayward, Pedro Armendariz, Lloyd Gough in "Tulsa"*

*Bobby Driscoll, Arthur Kennedy, Paul Stewart in "The Window"*

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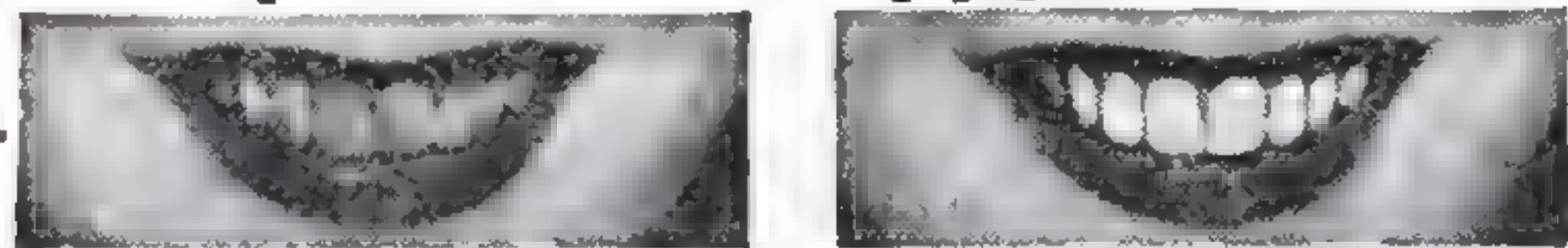
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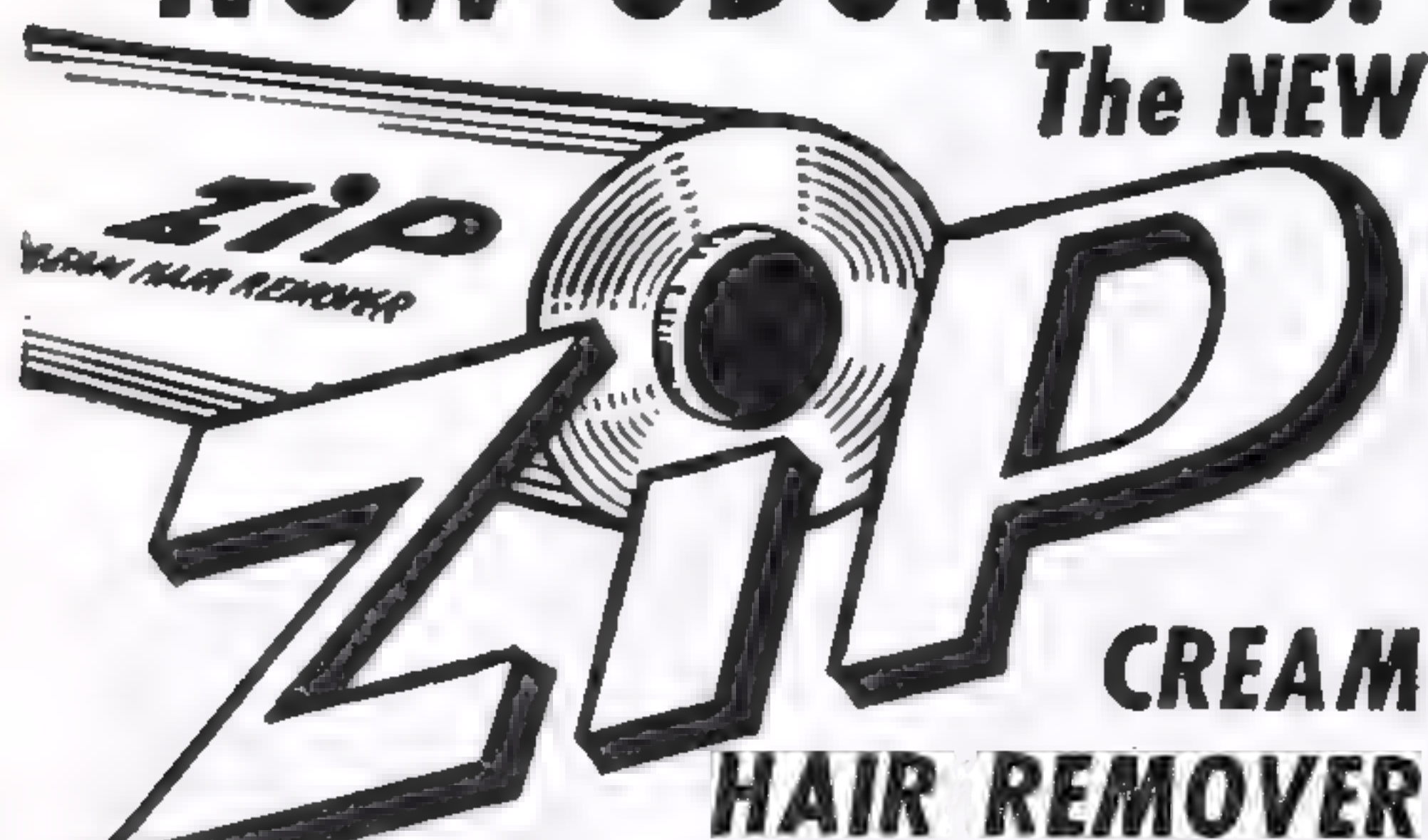
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## The Story of the M-G-M Studios

(Continued from page 51) Dean Stockwell, but it is to be doubted if their histories, when written, can possibly be more colorful than the vivid pioneers of 1924.

The other five stars, besides Miss Gish, on that glamorous 1924 occasion were Mae Murray, John Gilbert, Lon Chaney, Ramon Navarro and Antonio Moreno.

Moreno and Navarro are still wealthy. Probably, had they lived, Jack Gilbert and Lon Chaney would have been rich, too. But Jack was to die, after being involved in the love affair which was the greatest box office bonanza Hollywood has ever known. The love stories of Vivien Leigh and Laurence Olivier, of Clark Gable and Carole Lombard, of Bogey and Baby, pale out when you compare them to the incandescence that was the love of Gilbert and Garbo.

M-G-M has a short coming out this summer called "Some of the Best." It is composed of fascinating bits from M-G-M's hit pictures over these twenty-five years. But were they dull as pewter, the whole short would be luminous merely for those glimpses of Jack Gilbert with Garbo.

AND you must know about Chaney, too—Chaney, who was called a man of mystery. Lon was the butt of a thousand gags. "Don't step on it, it might be Lon Chaney," people said to one another in 1927. He was "the man of a thousand faces"; he was "the horror man," more frightening than Karloff, Lugosi or Lorre. He was also a fine actor, but nobody thought about that until he made "Tell It to the Marines," and then the production got stolen from him by a fresh-faced kid named William Haines, who is now one of the great interior decorators, not alone of Hollywood, but of America.

It was "the boy genius," Irving Thalberg, whom Louis B. Mayer had hired from Universal to be his assistant at M-G-M, who had given Chaney his previous greatest opportunity in "The Hunchback of Notre Dame," and thus it seemed like a good omen that the new firm's best film of 1924 starred Lon. It was called "He Who Gets Slapped." There was a thirteen-year-old girl who played the adult love interest in "He Who Gets Slapped"—Loretta Young. Also playing their best roles to date in this production were two very handsome young people, John Gilbert and Norma Shearer.

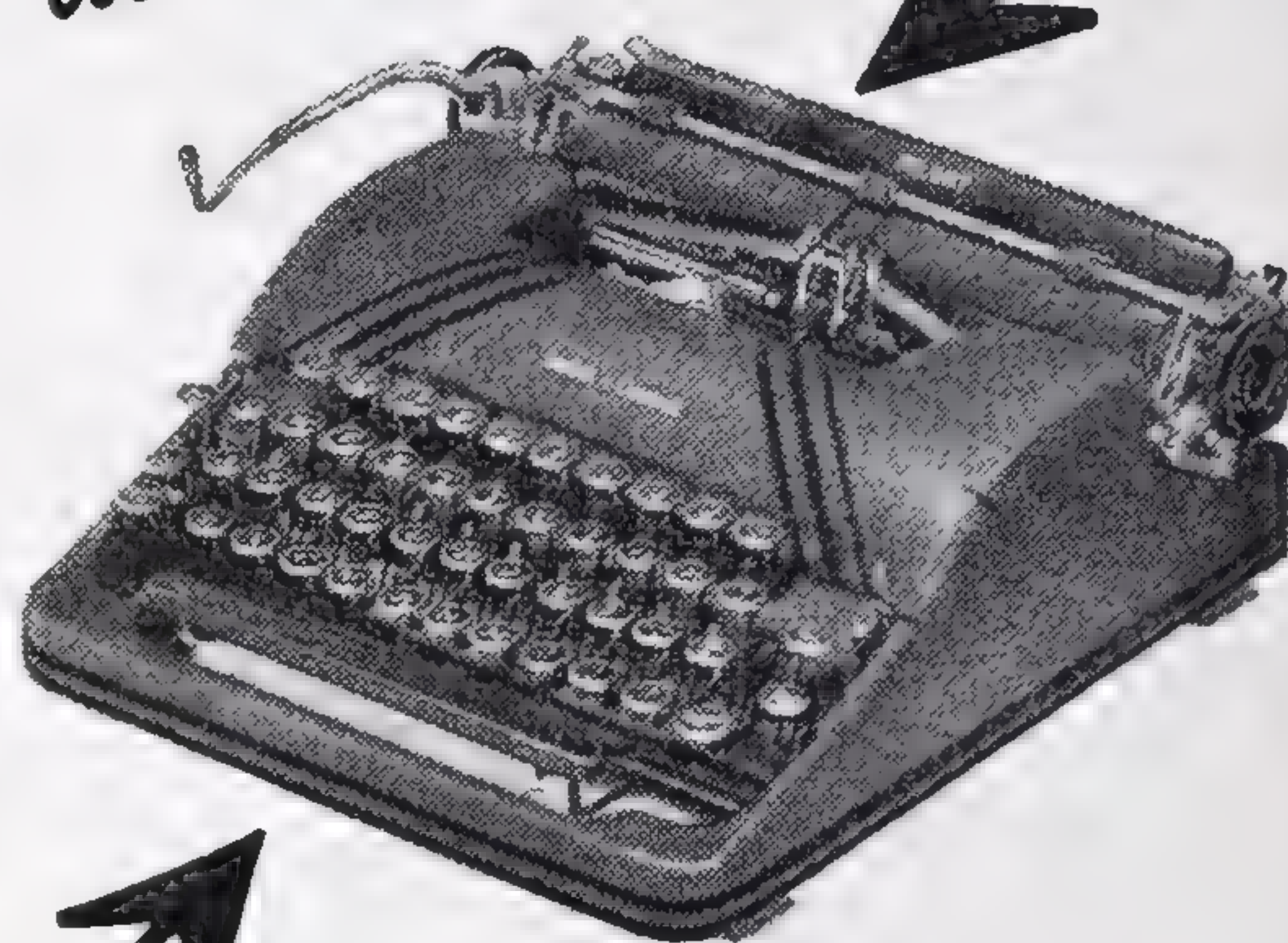
Yet, probably, it was Mae Murray who most clearly forecast the Hollywood that was to be. Mae, in 1924, was queen of the lot. Mae was a high priestess of temperament. She was really beautiful, with her fine legs, her small, very sexy figure, her "bee-stung lips," and her eyes that were so palely blue, all the men who played opposite her had to wear black shirts and all the lights had to be shrouded. John Gilbert was her leading man for "The Merry Widow," which was the M-G-M smash hit of 1925. Erich Von Stroheim, now on the Paramount lot about to begin "Sunset Boulevard," was the equally temperamental director.

Mae had the backing of Marcus Loew, the original backer of Metro. Loew was eternally grateful to Mae because once, when he was very short of funds, she had made a couple of pictures for him very cheaply, out of sheer good-heartedness.

They had been big hits, and he had been restored to prosperity. His orders were that anything Miss Murray desired at M-G-M should be given her. She had the biggest jewels, gave the most lavish parties, and drove the largest cars.

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Mdivani, such grandeur made Hollywood gasp so that Pola Negri had to become a Princess Mdivani, too, marrying Mae's brother-in-law, Sergei. Pickfair, the social citadel, began going in for nothing less than Dukes. Gloria Swanson became the Marquise de la Falaise et de la Cou-dray, which Connie Bennett later became by marrying the same gentleman. It was tiara time on the Pacific Coast.

GARBO never wanted any part of that. The ex-barber's assistant came to Hollywood with Mauritz Stiller. Theirs was a definite Trilby-Svengali relationship, a real slave-master bond.

The release of the first Garbo picture, "The Torrent," reversed that. Ricardo Cortez was supposed to be the star but Garbo swept the film world with a blaze of excitement that was not equaled again until Jean Harlow appeared in "Hell's Angels." Stiller, meanwhile, directed a couple of films that turned out to be flops. He lingered around Hollywood for a while, then returned, unnoticed, to Sweden, a broken man. Months before 1927 when their co-starring vehicle, "The Flesh and the Devil," was released, John Gilbert had fallen madly in love with this girl whom he called "Flicka." "Flicka" is simply Swedish for girl, and not necessarily the name of a horse, as today's moviegoers may believe.

Jack Gilbert was accustomed to having women in love with him. There had been scores before Garbo, including his wife, Leatrice Joy, and scores after. The difference with Garbo was that he was the one in love. One thing that drove him nearly out of his mind was that she was merely amused by his idea of their marrying, particularly since the romance that they put on screen was no more torrid than that which they experienced off screen. When sound came, dethroning him and raising Garbo to greater heights in "Anna Christie," he plunged into a brief marriage with Ina Claire, and later, a slightly longer marriage with Virginia Bruce. The story of Garbo's bringing him back for "Queen Christina," has been many times told. There is one facet of it, however, that hasn't been.

This is it. No other power but Garbo could have brought Jack back on the M-G-M lot. Was it kindness that made her do it? Or a final whisper of romance? Or, perhaps, the nagging of a guilty conscience? Whatever caused it, she had the authority to make the bosses respond to her will. But here is the irony of it.

The picture hadn't been shooting three

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days before Gilbert was giving everybody orders. He knew nothing about sound technique. He had no ability whatsoever to read lines. But he told the director how to direct. He told Greta how to act. And she took it. Knowing his nonsense was dooming the picture to failure, she did not reprove him. To the very end, she let him believe that he was as great as he once had been.

The Shearer-Thalberg story had none of these pyrotechnics, but it, too, was the story of a man deeply in love with a beautiful woman. That love influenced the course of the great M-G-M studio to further heights. And when it ended, through Thalberg's death in 1936, it gave a blow to M-G-M's prestige and forward-mindedness from which it took them years to recover. But before we get into that, two other stories of two other amazing personalities must be told. The colorful histories of Ramon Navarro and Marion Davies.

"The Four Horsemen of the Apocalypse" was the super hit of 1921. No sooner had it clicked, than Valentino, its star, quarreled with Rex Ingram, its director-producer. They were both fiery men. Angrily, Ingram said he could pick up any extra boy and make just as great a star of him as Valentino could ever think of being.

ACCORDINGLY, he picked Ramon Navarro. Navarro actually had no acting experience, though he had been a professional dancer. He was a Mexican boy of incredible beauty, and of equally incredible spirituality. He lived in Hollywood, entirely surrounded by his big Mexican family, adored and adoring. He was so devout, so pure in heart.

In vain, after his stardom, various people urged him to "go Hollywood." Rudy Valentino, who died in August, 1926, after his hectic wedding and parting from the exotic Natacha Rambova, and after a mad love affair with Pola Negri, was always the sophisticate. But Ramon never swerved from his life of simplicity and sweetness. Like John Gilbert and Billy Haines, it was the advent of sound pictures which killed him as a star. He didn't die out overnight, as Jack did, but, again like Billy, he never proved right in spoken dialogue.

The sadness of the whole thing for all three of these men is that with today's recording, their voices could have been "mixed" in any manner that was needed, and M-G-M would have made extra millions. Al Jolson, these days when people say his voice is good as it ever was, retorts by saying, "It's better than it ever was because of modern sound recording." Which is a witty crack on Al's part, and it is also perfectly true.

Marion Davies didn't survive sound very long, either, again for the same reasons. Everybody regretted that, because everyone in Hollywood loved her.

Marion's dressing-room on the lot was really a major-sized house, with drawing room, and a dining room capable of seating twenty persons, and there she entertained everyone, indiscriminately. Noblemen, famous authors and artists mingled there at lunch with electricians and carpenters. It made no difference to Marion who anyone was. She loved people, and there was no snobbery in her great, generous heart.

Thus it was that one day, a minor employee of M-G-M came to her, bringing several small diamond rings, asking Marion if she would consent to lend some money on them. "But whose are these?" Marion asked, "and what's the money needed for?"

That's when she discovered the rings belonged to Renee Adoree who had flashed to stardom in 1925 in "The Big Parade" and that Renee, who had lived so completely and too generously—too generous with

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time, money and emotions alike—was slowly dying. Marion had the rings returned to Renee. Then, without Marion's name ever being used, wonderful things began happening to the sick girl. The mortgage on her house was paid. A house in Arizona, a perfect climate for anyone afflicted as Renee was, turned out to be untenanted. Not only was the Prescott house for rent, but somehow, it was decorated in just the colors Renee loved most, with just the type of chairs she thought comfortable.

Finally, when the inevitable end came, all Renee's funeral bills were paid, and Renee's mother found herself provided with an income. There are many stories told about "heartless" Hollywood. Remember this one about Marion Davies, by way of contrast. There was just one person Marion didn't love. This was Norma Shearer. Shearer was beautiful. She could act. Marion was never intensely ambitious. But Norma was—and she topped all the other girls in being married to Irving Thalberg.

Irving had everything, sensitivity, drive, good taste, the ability to make a fortune. So they made a practically invincible pair.

The story of their first date together is typical of them. It was Louis B. Mayer who originally discovered Norma, a model posing for a tire ad. It was Mr. Mayer who brought her to M-G-M, just as he brought Thalberg. Irving and Norma met for the first time at the studio, but in the beginning they were both so career-minded, they dodged romance.

ONE night, Irving felt lonely, like any normal young man. He said to his secretary, "Call Miss Shearer and ask her if she will have dinner with me." The secretary did so. Said Miss Shearer, "Ask Mr. Thalberg if he has ever heard of Priscilla and John Alden?" Irving took the hint. He called her himself. He was told Miss Shearer was out. He called, personally, the next day. Miss Shearer was in. They made a date and on it discovered they responded to the same ideas and ideals.

They didn't want to fall in love and marry. They were afraid that it might halt their triumphant upward climb. But they couldn't help it.

Let us consider for a moment what was happening behind the screen at this time. Warners had backed sound fully. They had tried it out first in "Don Juan." Then they burst forth with some very highbrow musical shots, featuring such operatic personalities as Martinelli. But it wasn't "The Singing Fool," as they would like you to believe, that was the first big musical smash in this new medium. The musical that really set Hollywood on its ear was "The Broadway Melody." It was Irving Thalberg who made it for a 1929 release. It cost \$300,000, which was quite a lot at that time, though peanuts today. It earned two-and-a-half millions, which hasn't been peanuts ever.

Yet, actually, Irving wasn't interested in making musicals. Louis B. Mayer cared much more for them. So they turned the making of musicals over to Hunt Stromberg, and he it was, with Woody Van Dyke directing, who stumbled over a gold mine in "Naughty Marietta" in 1935, starring Jeanette MacDonald and Nelson Eddy. But that is getting ahead of our story.

Norma Shearer made the transition between silents and sound with no difficulty whatsoever, which was pretty amazing, considering that she had no stage background. When Noel Coward was the big playwright, Miss Shearer got Coward's "Private Lives" for her co-starring vehicle with Robert Montgomery.

Joan Crawford discovered Clark Gable, she actually did, and this I shall explain to you presently. His first big click was in

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1931 in her picture, "Dance Fools, Dance," but it was Shearer who then grabbed him, for her "A Free Soul."

The last great Thalberg-Shearer production, "Marie Antoinette," was not quite finished in 1936, when Irving died. Norma carried it on, however, to the end, gallantly. Opposite her was a boy, who parked before the M-G-M studio the first night the posters on the film went up, showing his name in co-starring position for the first time. He wept with joy. That was Tyrone Power.

Norma Thalberg was left a very wealthy widow, with two children. Soon, she wanted to be in love again, and for a little while she was in love with two very different types of men, Jimmy Stewart and George Raft. Almost every actress who has ever met him has had a little spell of being in love with Jimmy, and he was very young and handsome, back there in 1937.

Then, in 1942, Norma became Mrs. Marty Arrouge, the wife of a skiing instructor and their marriage has been completely ideal. Because she is still ravishingly beautiful, and what is more rare in Hollywood, a visibly happy woman, Norma has had many offers to return to the screen. Personally, I doubt that she ever does.

ANY studio lot becomes like an enormous family, but no lot as much so as M-G-M. This mood is largely due to Louis B. Mayer, who has always regarded his employees as his children. Like any real parent, Mr. Mayer loves some youngsters more than others, but there was one young man who annoyed him so, he practically had him shot on sight. And there was another, a beat-up old character actress whom one of his pet writers talked him into signing.

When that actress's first M-G-M film was made, the whole studio thought it was so awful it would have to be shelved. The picture was "The Callahans and the Murphys." The woman was Marie Dressler. Both the film and Marie made a fortune.

With "Min and Bill," Marie got an Academy Award and brought Wally Beery to top stardom. With "Emma," by the device of showing her in a scene where she sat perfectly still but wore no exotic make-up, she brought Myrna Loy into consideration for straight leading roles after too many exotics had nearly killed her.

She was old and plain, Marie Dressler! But she was a trouser and her generosity knew no bounds. I could tell you a thousand wonderful stories about her but this one told by Frances Marion, the writer who originally sold Louis B. Mayer on her, is, I think, the most revealing.

Marie had been practically down and out, when she got that call from M-G-M. All that kept a roof over her head and food on the table was her Negro maid, Hazel, who had served her during the height of her fame as a musical comedy star on Broadway. Marie and Hazel came West together.

But Marie repaid Hazel with love and the excitement of that final blaze of success. When cancer took the star from the spotlight and from life, her will showed that she had left all her estate to this most loyal friend.

By the time the thirties had come, M-G-M was established as definitely *the* lot. There was a gag around Hollywood that when you signed an M-G-M contract they guaranteed you an Oscar. And, certainly, the Oscars did hit over there, like rain in the tropics, but every one of them was deserved.

By today's standards, it is amazing to realize how rapidly M-G-M made pictures then, even the best pictures. Clark Gable made eleven pictures in one year. Robert Young made twelve pictures his first year, but not Robert Montgomery, the

young man who got so thoroughly on Mr. Louis B. Mayer's nerves.

Mr. Mayer's nerves were no exception. Mr. Montgomery got on everybody's nerves. The trouble was that Mr. Montgomery thought he could do anything. The horrible part of young Bob was that he *could* do everything.

For instance, when they were shooting his first picture, "So This Is College," they hired a couple of football stars to kick a ball over the goal-post for a climax. Naturally, it was Mr. Montgomery who was supposed to be doing the actual kicking. So what did the lad say about it? He said, "Why don't I do the actual kicking?"

Sam Wood, the director, gave him a withering look. "In this gale?" he said.

The football stars tried to buck the gale all day. They couldn't. Finally, as the light was failing, and Wood was saying there was no hope but to shut down and return to the shot next morning, Bob suggested once more that he try to complete the kick. Wood, ready to laugh, told him to go ahead. So Bob sailed the ball over the goal-post.

There was another time, in another picture, when they were shooting a water-skiing scene. Bob had never water-skied, but said he was sure he could.

The routine was just the same. They said he couldn't, so he did, perfectly.

Thus it was, after hitting big in comedies, like "Private Lives," when Bob said he was a serious actor and should play deep drama like "Night Must Fall," they finally agreed, undoubtedly all secretly hoping he'd flop.

SO, OF course, he didn't, but the payoff on the whole thing is that in the thirties he was regarded as a radical because he was one of the ring leaders in the organization of The Screen Actors Guild; then he was called a hero because he drove an ambulance in France, long before we got into the war; then during the war, after his distinguished service with our Navy, they called him a moss-backed conservative because he headed the Hollywood Willkie campaign.

Now, at reluctant last, they have come to appreciate his value, as a director, a producer and a star, who is just as independent-minded as ever.

Gable was never like that, nor Tracy, either. The Gable contract came about because they had to have a distinctive type to play opposite Joan Crawford in "Dance, Fools, Dance."

Clark was still Mr. Nobody, his most recent movie job a small, mean role in "Night Nurse," a Barbara Stanwyck picture at Warners. His agent brought him over to M-G-M, and as he walked on the

set, Joan had her back to him. Yet, eye witnesses swear she swung around, on a kind of instinct and said, "Sign him, immediately." You know, of course, how right she was. Even before her film was released, M-G-M had him out in "The Easiest Way."

No story of Metro would be complete without mention of Jean Harlow, who died of uremic poisoning in 1937.

Jean was loved by everyone who ever met her. But despite her three marriages, she never was deeply in love until that last time, when she was in love with Bill Powell but didn't get married, which nearly broke her heart. What Jean possessed was a figure that only Esther Williams could rival. She, herself, had such a naive appreciation of it, and its effect on people, that rarely, indeed, did she wear anything but shoes and a dress.

LIKE Lana Turner, Jean put her career second in importance. She loved life.

Her first marriage had been when she was in her teens.

Her second, to Paul Bern, was because she loved the idea of being the wife of an important M-G-M executive. When Bern, a sensitive, intelligent but tortured man, committed suicide, she stood up bravely under the initial insinuations that it might have been murder.

Her third marriage was with cameraman Hal Rosson, and probably because she wanted to get away from her mother's home and into a home of her own, again.

Her own death could probably have been prevented, if anybody could have made her go to a doctor early enough.

And, of course, there are MacDonald and Eddy, who with "Naughty Marietta" scored the success that M-G-M had been seeking, previously, with Lawrence Tibbett and Grace Moore. The public wanted MacDonald and Eddy to marry, after that initial click. But Jeanette married Gene Raymond and Nelson married the ex-Mrs. Sidney Franklin. Sidney Franklin, who is still at M-G-M, is the producer of "The Yearling."

Well, those are the histories of the initial group of M-G-M stars, except for Tracy, about whom there is so little to tell. Spence doesn't change. He has always been a fine actor, who lives very quietly, and who doesn't talk at all.

As for the new Metro stars there's little madcap Lana Turner—and we don't need to tell you what an asset she is to her studios because of her box office appeal. There's Bob Taylor. "All he needs is the right picture," they say at M-G-M. Ava Gardner? She possesses both the beauty and the brains, certainly. Peter Lawford? He doesn't quite make the stardom grade, for no reason that anybody can figure. Sinatra? It looks as if it's over. Judy Garland? There's another one they all love. If her health can be fully restored, she'll be right on top again.

Janie Powell, Elizabeth Taylor, Janet Leigh are all too young as yet to have any "past." Definitely, they've all got futures. But do you know who one of the biggest M-G-M big shots is banking on most? Dean Stockwell. Clarence Brown says of him, "He is the greatest actor on the screen." I say, "You mean kid actor." Clarence says, "I do not. I mean *any* actor."

Louis B. Mayer says, "I love them all, and believe in them all."

He really does, and thus with Clark Gable at the head of the list and little Dean Stockwell at the bottom, and with Lassie in between, you know with Mr. Mayer in charge of production, that M-G-M is heading into a second twenty-five years of super-production.

THE END

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